



BLACK SWAN STATE THEATRE COMPANY LTD

State Theatre Centre of WA
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**BOARD OF DIRECTORS 2020****CHAIR**

Nicola Forrest AO

DEPUTY CHAIR

Alan Cransberg (resigned 25 June 2020)
Francois Witbooi (appointed 25 June 2020)

TREASURER

Felicity Gooding

DIRECTORS

Zoë Atkinson
Linda Savage
Professor David Shirley
Ivan Vella
Anna Casellas (appointed 31 January 2020)
Alison Terry (appointed 31 January 2020)
Margaret (Mimi) Packer (appointed 29 October 2020)
Dr. Clint Bracknell (appointed 3 December 2020)

ARTISTIC DIRECTOR / CO-CEO

Clare Watson

EXECUTIVE DIRECTOR / CO-CEO

Rick Heath (appointed 20 February 2020)
Danielle Norrish (contract ended 6 April 2020)

FOUNDING PATRON

Janet Holmes à Court AC

ACKNOWLEDGEMENT

Black Swan State Theatre
Company of WA acknowledges
the Whadjuk Nyoongar people
as the traditional custodians
of the land on which we work
and live. We pay respects
to all Aboriginal Elders and
People and stand united
towards a shared future.

Black Swan State Theatre
Company Limited.

A company limited
by guarantee.

Incorporated and domiciled
in Australia.

ACN 053 092 961

ABN 28 053 092 961

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CHAIR'S FOREWORD

2020 - A YEAR OF CHANGE

NICOLA FORREST AO
Chair



2020 STARTED OUT THE GATES AT A SPRINT. OUR EPIC WEST AUSTRALIAN PRODUCTION OF *CLOUDSTREET* RECEIVED CRITICAL ACCLAIM AND BROKE BOX OFFICE RECORDS.

However, as I welcomed everyone at opening night, little did I know two weeks later we would be forced to cancel virtually our entire 2020 season. We were embarking on a marathon, not a sprint.

As the major theatre company in Western Australia, we recognised our role as a key part of the scaffolding of the sector. As the single largest employer of theatre artists and creatives in Perth, we knew we had a responsibility to avoid 'hibernation' at all costs.

The Board made a bold move, and a \$450K commitment, to continue to employ our artists. Despite not presenting most of our season, we managed to keep 159 weeks of the 314 weeks of full-time work for our artists.

This included four weeks of creative development via Zoom for the production of *The Cherry Orchard* – no easy task for our Artistic Director Clare Watson, but we did it.

Throughout the early part of the year, we actively explored new ways of working. We leveraged the opportunity of not being in production, to undertake an organisational restructure.

At that same opening night of *Cloudstreet*, I introduced our new Executive Director and Co-CEO, Rick Heath. Rick came to us with an extensive 30-year career in the arts industry, a passion for driving the arts in Western Australia, and a clear vision for Black Swan.

In the face of extreme upheaval sweeping across the globe, his vision and the immediate priorities for the company shifted. The challenge for Rick and Clare was to ensure the safety and stability of our people, safeguard business continuity, and keep creativity alive.

I am so proud Black Swan succeeded in all these areas, whilst simultaneously progressing broader company goals. The opportunity COVID-19 afforded the company was a period of reflection and review. We embraced this, and emerged stronger as a result.

The addition of new Board members in late 2019 (David Shirley and Zoë Atkinson) and in 2020 (Alison Terry, Anna Casellas, Mimi Packer and Clint Bracknell) further strengthened and balanced the company. I humbly thank all Board members for their generous commitments of time, energy, and critical thinking.

2020 saw the departure of long-serving Board member Alan Cransberg. Alan joined the Board in 2009 and served as Deputy Chair for several years. On behalf of the Board and the company, I thank him for his extraordinary contribution, guidance, and loyalty.

The challenges of the last year have taught us many things, but one of the enduring lessons is that the arts are vital to our sense of connection and community, especially during and following times of isolation.

We were delighted Premier Mark McGowan reinforced this message through his involvement in our 'See You at the Theatre' marketing campaign. In the absence of live performance, this helped maintain our presence in the industry, and kept theatre a salient choice in the minds of audiences.

The Premier's backing was indicative of the ongoing support we received from the state government through the Department of Local Government, Sport and Cultural Industries. I thank Minister Templeman for his ongoing commitment to our core funding, as well as the Australia Council for the Arts.

The challenges of the last year have taught us many things, but one of the enduring lessons is that



Actor Benjamin Oakes, *Cloudstreet*, His Majesty's Theatre
Image by Philip Gostelow

the arts are vital to our sense of connection and community, especially during times of isolation.

The unwavering support of our partners, donors and audiences was a highlight of 2020. Quite simply, we could not have done it without you.

This will be my final Chair's report for Black Swan, as I am stepping down from the position this year.

It has been an immense privilege to work with the Company as a Board member, and subsequently as Chair. I believe Black Swan is primed for continued growth and I am confident leaving the Board in capable hands.

I will continue to work closely with the Company, through my work with the Future Fund, to bolster

Black Swan's sustainable capacity. The arts sector is integral to our economy and our community. It is critical that we continue to empower the WA industry to define and support future generations of artists.

Black Swan seeks to build the vitality of our beautiful city and state, by connecting with our community authentically and meaningfully. As we celebrate Black Swan's thirty-year history, I have no doubt the company will continue to grow from strength to strength for many years to come.

NICOLA FORREST AO
Chair



OUR 2020 SEASON, *STORIES FROM HERE*, WAS FULL OF OLD STORIES TOLD ANEW AND NEW STORIES ABOUT WHO WE ARE.

It also became the year where our actors, artists and staff showed extraordinary strength and versatility. With the support of our Board, we maintained 159 weeks of employment for artists as a result of JobKeeper and our own company investment of \$450K. We postponed three of our productions to our 2021 season, including Maali Festival, and managed to cancel only one production. We honoured our artists' contracts, embraced new digital platforms, and embarked on a series of creative developments designed to add depth and increased ingenuity of our *With Love* 2021 season.

ARTISTIC PROGRAMMING

KEY HIGHLIGHTS IN 2020

- Pre the pandemic, we were proud to present Tim Winton's masterpiece *Cloudstreet*, in a co-production with Malthouse Theatre and as part of Perth Festival, at the iconic and newly renovated His Majesty's Theatre. An epic work of the Australian canon about post-war Perth directed by Matthew Lutton, this five-hour production was a once-in-a-generation experience. It was one of the biggest shows the company has produced, and we were honoured to bring the Lambs and the Pickles home.
- We live-streamed our 2018 production of *Summer of the Seventeenth Doll* in celebration of the playwright's 99th birthday, reaching hundreds of new patrons.
- We worked to *Keep Creativity Alive* here in Western Australia, with a company first initiative that provided free digital access to world-class theatre during the period of lockdown. Black Swan Home Theatre was our new digital platform across our suite of digital channels. Audiences had access to video messages from our actors, behind the scenes interviews, backstage tours of our workshops, and the FREE digital production of *Unsung Heroes: A Festival of Western Australian Stories*. These five tour-de-force performances celebrated everyday Western Australians who have achieved extraordinary things.
- We provided online rehearsal room visits for our valued donors and schools with a one act reading of *The Cherry Orchard* via Zoom.
- Our Creative Learning workshops were also live-streamed online.
- We developed new ways of servicing our partners with one-on-one online tutoring by actor Brendan Hanson for Fortescue employees and story-telling workshops featuring Andrea Gibbs for Wesfarmers.
- We repurposed our marketing investment to design a brand marketing campaign for the WA theatre sector. 'See You at the Theatre' was designed to drive awareness and re-engage audiences with live theatre. The campaign was developed in collaboration with The Blue Room Theatre, The Last Great Hunt, WA Youth Theatre Company, Spare Parts Puppet Theatre, and Yirra Yaakin Theatre Company. The videos featured Premier Mark McGowan and some of Western Australia's leading performers including actor Alexandria Steffensen, comedian/actor Peter Rowsthorn and ABC's Perth radio presenter/actor Andrea Gibbs.
- We gathered in the rehearsal room for the creative development of *York* and shared the first public reading on Ballardong country in the York Town Hall.
- We enjoyed a video and design workshop for Van Badham's stage adaptation of Orwell's *Animal Farm*.



Emily Havea and Stefanie Caccamo - *Oklahoma!*
Image by Daniel J Grant

- Our talented workshop team built and created multi-installations and sculptures for Boola Bardip (WA Museum).
- In a world first, the estate of Rodgers and Hammerstein agreed to cross-gender casting with actor Emily Havea cast as cowman Curly McLain. We all sang 'Oh What a Beautiful Morning', as *Oklahoma!* became the company's first staged theatre production since the postponement of the 2020 season due to COVID-19.

Heartfelt thanks to our audiences as we received \$54,000 in donations from converted ticket sales.

Thank you for also adapting and joining us from home to watch and participate in our post show discussions online. Collectively our human need to connect and create found a new way!

In May 2021, Nicola Forrest stepped down as Chair of Black Swan and is succeeded by current Deputy Chair, Francois Witbooi. On behalf of all of us at Black Swan, thank you Nicola for your dedication and leadership.

CLARE WATSON
Artistic Director



ADAPT, FLEX, PIVOT, REVIEW, REPORT, RESET...ALL WORDS THAT WILL INDELIBLY BE TATTOOED ON 2020 BUT NONE MORE SO THAN THE NEWLY COINED TERM 'UNPRODUCE'.

Running a theatre company that doesn't produce theatre conjures up images of a relaxed workplace. In reflecting on 2020 it's difficult to articulate exactly to what end the effort was expended. 'Undoing' and 're-doing' became a special skill with the menacing discomfort that the goal of the process was to have less to show for your efforts. From a governance position, the Board led with clear and decisive action, putting on hold all physical performances until November. This conviction provided stability and certainty in what was otherwise a mostly unpredictable environment.

The threat to our creative industry was real with many artists, the core of our being, having little or no work and unable to receive government assistance through JobKeeper. Thanks to the commitment of the company to creativity, away from the empty Northbridge streets, our staff and artists connected through multiple channels from their bedrooms, studies and kitchen tables, right across the country to continue to work.

Undaunted by working remotely, rehearsals continued, the ticketing staff managed almost \$1M in ticket refunds, production staff took up the 'on-line' mantel, the marketing department repurposed their work and we bravely undertook a process of strategic review, redefining our identity, values, and purpose. Online working groups of staff and a series of sessions with the Board and senior management proved remarkably constructive as our 'reset, rebuild and reignite' agenda was set and implemented.

This process fed directly into the design of a new strategic and business plan. This in turn formed the basis of our application to the Department for Local Government Sport and Culture, and the Australia Council for the Arts new National Partnerships Framework. COVID-19 and the inherent unpredictability of the near (and distant) future meant the planning period for this application was restricted to two years (2021 & 2022) as opposed to

the newly proposed four years.

Action from State and Federal governments in response to COVID-19 saw representatives of the industry convened in various ways, and at various intervals, to gather information and design programs to provide support. Black Swan was pleased to engage directly with the State and Federal Arts Ministers on multiple occasions and advocate for those less represented in the arts ecology.

Working with our corporate partners we discovered and developed new ways to deliver mutual value that ensured ongoing commitment. Our relationship with Principal Partner, Fortescue Metals Group, was the definition of partnership. Their ability to adapt and work collaboratively to experiment with us served to deepen our relationship and create new opportunities that we will carry forward into the future.

Whilst there were a number of significant impacts and challenges as a result of the pandemic, as a company, we achieved many successes. It turns out that in the process of 'unproducing', adversity is indeed the mother of invention.

- With support from Lotterywest, we:
 - created an additional 56 weeks FT employment for artists.
 - increased our digital capacity for the short-term and for the future.
 - developed a generic marketing campaign promoting live theatre; repurposing our marketing resources to reinforce our presence in the market and support the broader theatre sector.
- Our broadcast of the production of *Summer of the Seventeenth Doll* secured almost 700 new contacts to our database – people that had never previously connected with Black Swan.

- The Australia Council for the Arts Audience Outlook monitor research tool provided insight previously unavailable. This has subsequently led to innovative plans that will deepen our audience research and support the company into the future.
- We provided online rehearsal room visits for donors and schools (a one-act reading of *The Cherry Orchard* via Zoom).
- We live-streamed education workshops online for the first time ever.
- Our relationships with key partners were enhanced as we worked collaboratively to develop new ways of working together including professional development programs for their staff (online tutoring).
- For the first time ever, the company undertook an online reading of a new work in development, for festival and arts centre programmers across the country.
- Almost \$54,000 in donations was converted from ticket sales.
- New co-productions and co-presentations were developed to increase the breadth of our offer to audiences and support our industry colleagues.
- JobKeeper, combined with our own company investment (\$450K) secured 159 weeks of employment for artists.
- We increased our technical capability across all staff for online producing, working and meeting which delivered ongoing benefits in our communication internally and externally.
- We secured contributions to our end-of-financial-year fundraising campaign that exceeded our expectations and realised a 512% growth in new donors.

Black Swan continues in a healthy creative and financial position due, in large part, to the collective support from Lotterywest, the State and Federal government and the extraordinary loyalty we experienced with our corporate partners, donors and audiences. This backing was humbling and enabled us to sustain both our business and our conviction to

keep creativity alive.

The staff at Black Swan have weathered a storm. They have shown courage, initiative and faith in the face of uncertainty. Over the course of 2020 16 new staff commenced work with the company, including myself. This revitalisation of the company required a concerted effort to build an effective team. I'm pleased to note that our whole team, new and continuing, is growing in strength and capacity with renewed vigour. The success in 2020 is testament to their tenacity and commitment in serving the company, our industry, and the West Australian community, for which I am genuinely grateful.

Over the course of my 30 years in the arts industry I've worked with many and varied Boards. It is without hesitation or exception that I note the extraordinary commitment of, and support from, Black Swan's Board of Directors. Balancing creativity, governance, and fiscal responsibility in a highly unpredictable environment is not for the faint hearted. I give particular thanks to our retiring Chair, Nicola Forrest. Her unwavering commitment as a Board member for eight years and Chair for three, is testament to her passion for the arts in Western Australia. Nicola established Black Swan's Future Fund which has built a remarkable foundation for future sustainability. She has also been a driving force ensuring great art is at the front of our decision making and values as a company. The Future Fund and Nicola's leadership is a legacy that will enable Black Swan to create bold and adventurous theatre for many years to come.

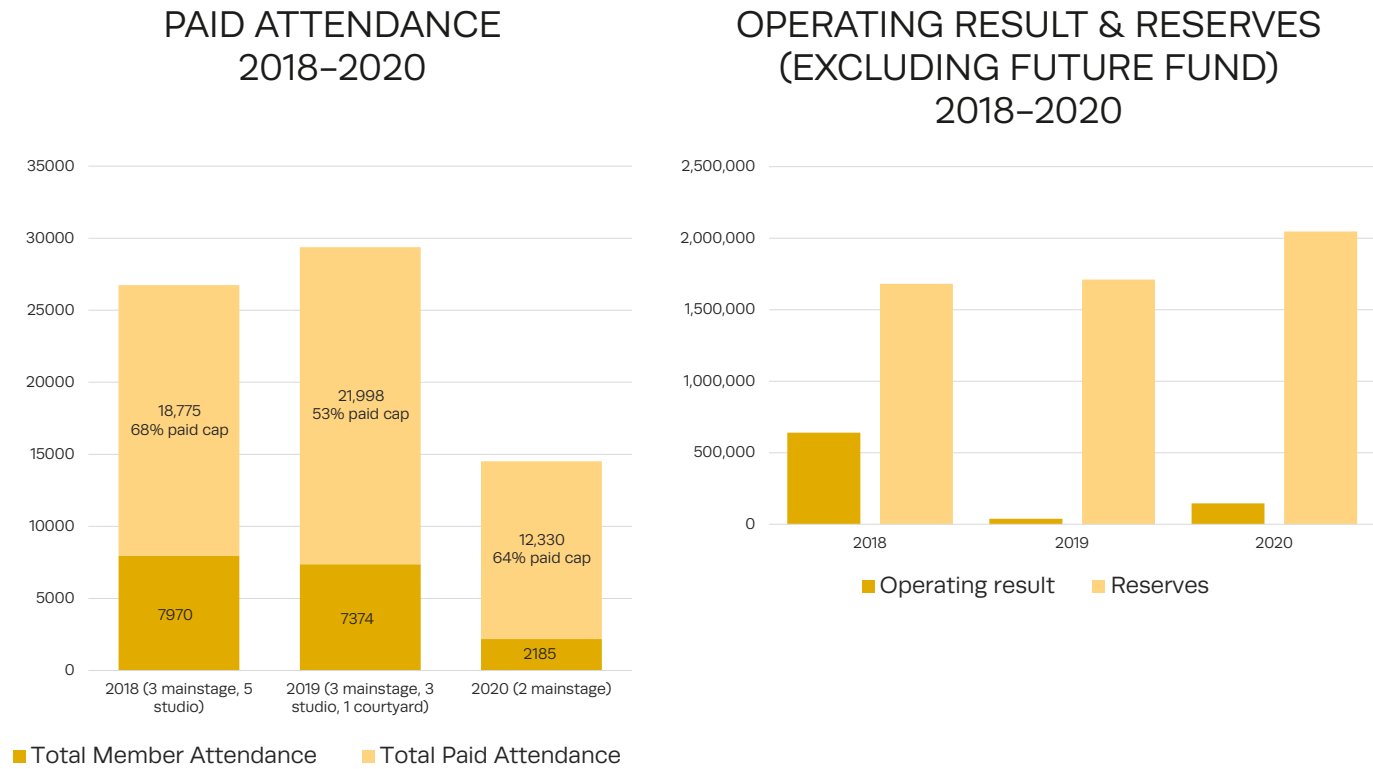
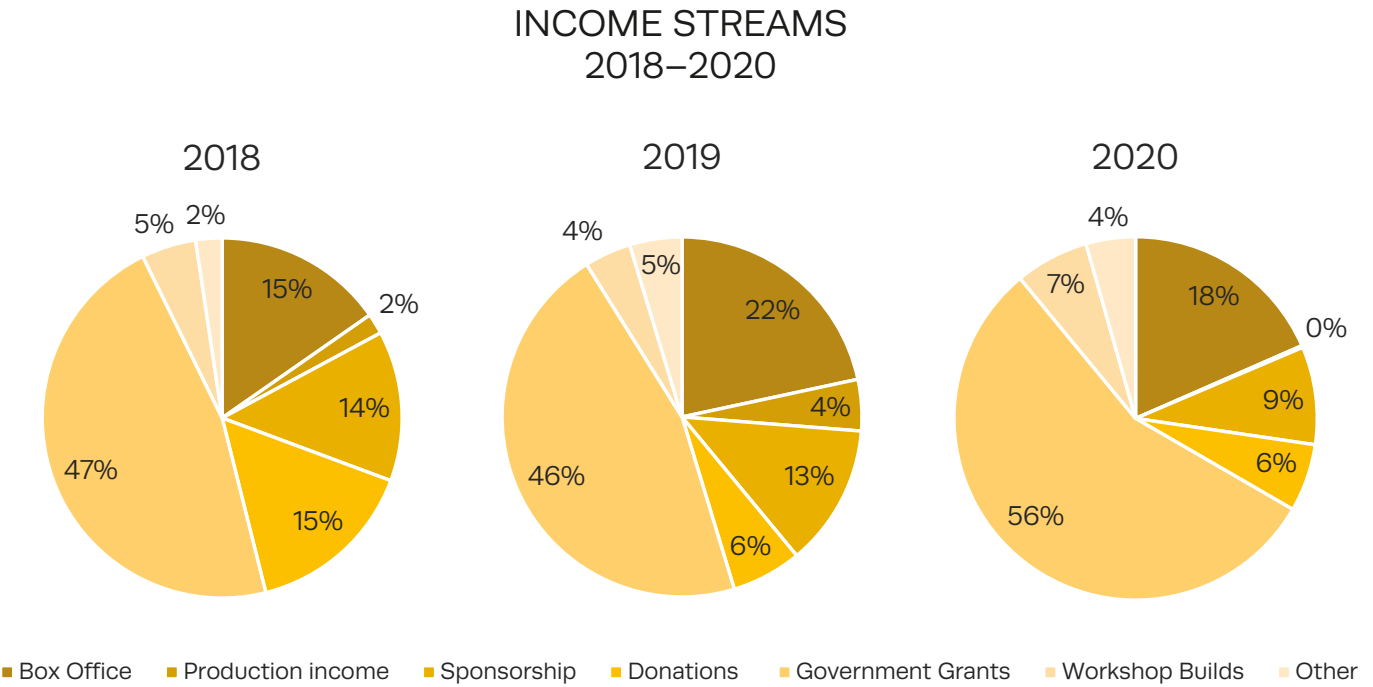
An extraordinary team, government, corporate and private investment, combined with the support of our audiences is what allows us to continue to make great art.

I am grateful and honoured for the opportunity to create and present work that reflects who we are and who we want to be. I look forward to Black Swan doing so long into the future.

RICK HEATH
Executive Director

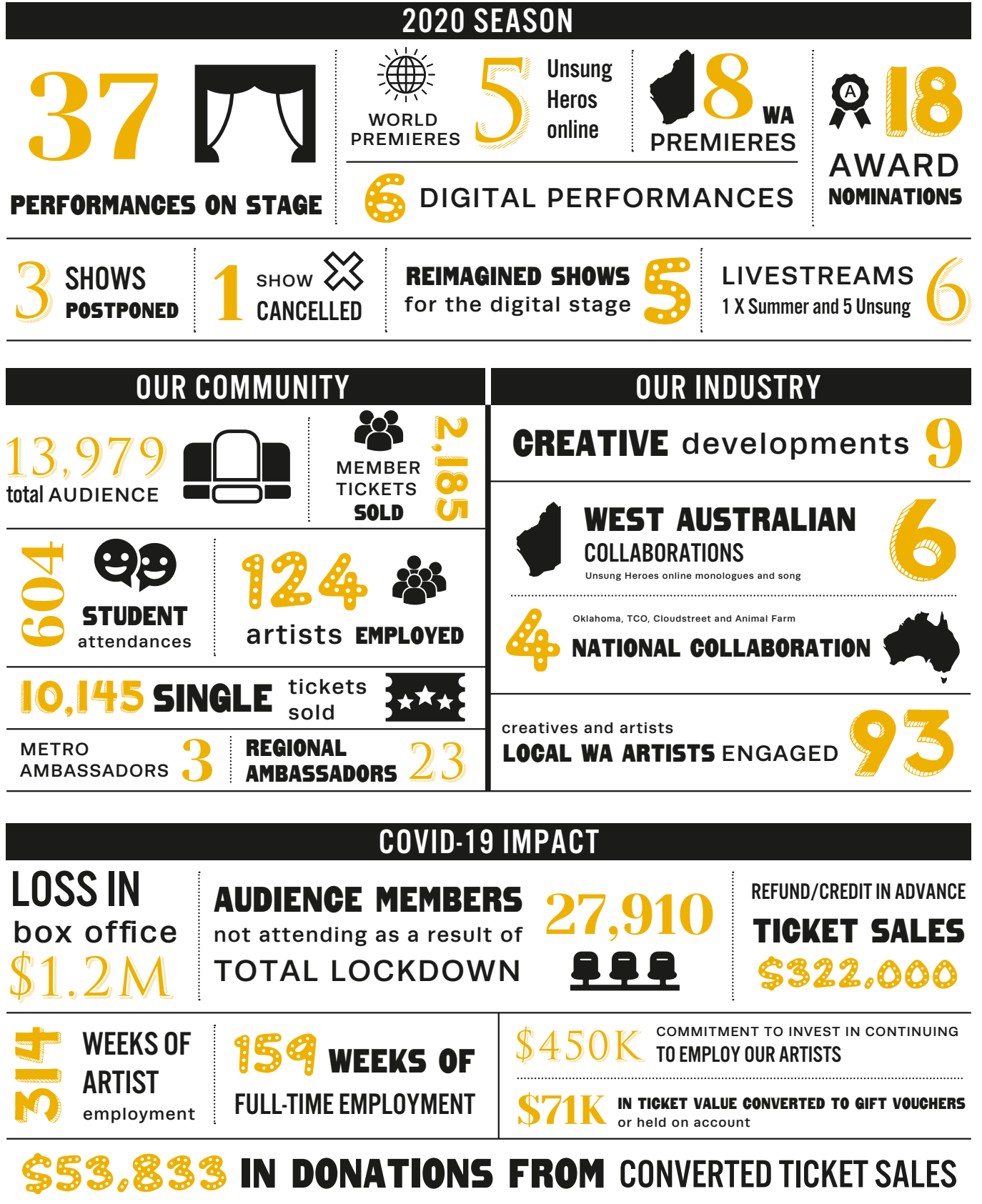
EXECUTIVE SUMMARY

2018-2020 KEY INDICATORS



EXECUTIVE SUMMARY

KEY ACHIEVEMENTS



EXECUTIVE SUMMARY

OUR BOARD



NICOLA FORREST AO

Chair

Nicola is co-founder and co-chair of the Minderoo Foundation, one of Australia's largest philanthropic

organisations. Nicola is passionate about early childhood development, education and the arts, and she guides the Foundation's work in these areas. In 2019, Nicola was awarded an Officer of the Order of Australia for her distinguished service to the community through her philanthropic support for education and the arts, business, and the community.

Nicola is a member of the Prime Minister's Community Business Partnership, a Board member of the Early Years Initiative, and in 2018, was inducted into the WA Women's Hall Of Fame.



ALAN CRANSBERG

Deputy Chair

Member of Finance Committee

(Resigned 25 June 2020)

Board memberships – John Swire and Sons Australia;

Chairman of the Wirrapanda Foundation, Deputy Chair Black Swan State Theatre Company, Director of the University of Western Australia Business School, Director SAS Resources Trust.

Former Chairman and Managing Director Alcoa of Australia and Vice President of Alcoa Inc (retired April 2016).

He is also a former Chairman West Coast Eagles Football Club.



FRANCOIS WITBOOI

Member

(Appointed Deputy Chair 25 June 2020)

Francois Witbooi has worked as a senior executive in a range of industries across four continents. A classically

trained concert pianist and winner of the prestigious Fulbright scholarship in 2002, Francois graduated from Columbia University in the City of New York with a Master's in Arts management before taking up positions at the Arts Council England and the National Foundation for Youth Music UK. More recently he worked in micro enterprise development in a number of communities across regional and remote Western Australia.

He is a co-founder of Redspear Safety and was most recently included as a winner of the 40under40, an award which celebrates Western Australia's leading entrepreneurs under the age of forty. Francois also serves on the Board of Directors for Aboriginal Choice, a charity aimed at supporting and giving emotional strength to elders in their communities.



FELICITY GOODING

Treasurer

Member of Finance Committee

Ms Gooding is the Deputy Chief Executive Officer of the Minderoo Foundation, a modern philanthropic organisation. Prior

to her promotion to Deputy CEO, Felicity was CFO and COO of Minderoo Foundation and Minderoo Group (now known as Tattarang) for 6 years, a time of significant growth for both organisations. Ms Gooding is a Fellow of the Institute of Chartered Accountants and a Graduate of the Institute of Company Directors. Felicity has held a number of directorships and is currently director of Poseidon Nickel, the Black Swan State Theatre Company and

the Freedom Fund, a London based organisation dedicated to ending modern slavery.

With over 15 years' experience specialising in due diligence, mergers and acquisitions and equity and debt financing across various sectors in Washington DC, Singapore and London. Ms Gooding has held senior positions at PricewaterhouseCoopers, Diageo Plc, Fortescue Metals Group Ltd and Sirius Minerals Plc. Ms Gooding is mother to Rosalie and Hamish and passionate about reforming the systems of early education to incentivise women to return to work after having children.

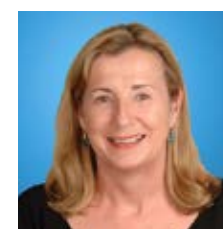


ZOË ATKINSON

Member

Zoë Atkinson has worked as a theatre designer nationally and internationally for over twenty-five years. Her experience spans a diverse range of art

forms including opera, puppetry, dance, theatre, community arts, museum exhibition and the visual arts. Over the years she has served as a member and chair on many arts advisory Boards, committees and funding panels, and has taught design at a variety of institutions, including WAAPA, where she was Head of Design from 2000 – 2002. Zoë has been the recipient of several awards for her work, including a Helpmann Award, several Green Room Awards, and the Young Australian of the Year Award for the Arts. Her relationship with Black Swan began in 2000, and she has since designed thirteen productions with the company.



LINDA SAVAGE

Member

Linda has a BA (Hons) in Politics (UWA) and a Law degree from Cambridge University. She is a former Director of the

Social Security Appeals Tribunal, Member of the Administrative Appeals Tribunal and Member of the Legislative Council of the West Australian State Parliament. In 2016 she was appointed Inaugural Convenor of the Valuing Children Initiative.

In 1997, Linda was awarded the Law Society of Western Australia's annual award for Outstanding Service to the Community. In 2010 she was named Woman Lawyer of the Year. Linda is on the Board of the National Drug Research Institute and the State Emergency Management Committee. In October 2018 she was appointed an Ambassador for Children and Young People in Western Australia.



PROFESSOR DAVID SHIRLEY

Member

David is the Executive Director of the Western Australian Academy of Performing Arts. A professional actor with extensive experience in

theatre, film, television and radio, David trained at the Arts Educational Schools and at RADA. The founding Chair of the Conference of Drama Schools Research Forum and a former Co-convenor of the 20th/21st Century Performer Training Group at TaPRA (Theatre and Performance Research Association), David is actively engaged in promoting research initiatives across the Higher Education (HE) performer training sector. His own research includes published articles/book chapters related to Stanislavsky and Russian Naturalism, British Actor and Director training, the American Method, the work of Samuel Beckett and Postdramatic Theatre. David was formerly the Chair of the Federation of Drama Schools (FDS) in the UK and is a Fellow of the Royal Society for the Encouragement of the Arts, Manufactures and Commerce (FRSA), and Senior Fellow of the Higher Education Academy (SFHEA). David is also on the Advisory Board to the Stanislavsky Research Centre.

EXECUTIVE SUMMARY

OUR BOARD



IVAN VELLA

Member

Ivan Vella is the Managing Director Port, Rail & Core Services for the iron ore business at Rio Tinto. He has accountability for the end to

end supply chain moving iron ore from 16 mines across the Pilbara through the rail network and on to customers via four ports terminals at Dampier and Cape Lambert. Ivan is also responsible for the Utilities and Facilities functions which provides the support infrastructure, utilities and associated services across the iron ore operations.

Ivan is the Managing Director and Chairman of Dampier Salt Limited and Vice President and Member of the Executive Council of the Chamber of Minerals and Energy. Ivan has held a number of operational roles in Rio Tinto covering coal and copper including working at the Oyu Tolgoi mine in Mongolia – a \$6bn start-up copper and gold operation and one of the top three copper mines in the world. Ivan holds a Bachelor of Business, a Master of Business in Operations and Quality Management from Queensland University of Technology and a Master of Business Administration from University of Edinburgh.



ANNA CASELLAS

Company Secretary

Member of Finance Committee

(Appointed 31 January 2020)

Anna is a partner at national law firm Clayton Utz and holds undergraduate degrees

in Arts and Law from the University of Western Australia and a Master of Laws from the University of Melbourne. Anna is a graduate of the Australian Institute of Company Directors. With almost 20 years' legal experience Anna advises a broad range of clients on all aspects of employment, industrial

relations and safety law. Anna also practices in regulatory litigation and compliance with a focus on large financial services. Anna leads a number of diversity initiatives at Clayton Utz in Perth and sits on the firm's national diversity and inclusion committee, Momentum, as well as the National Graduate Recruitment Committee.

In 2020 Anna was voted by peers as WA's Lawyer of the Year (WA) – Employment and Labour Law 2020. Anna also sits on the Council at St Hilda's Anglican School for Girls and is a member of the Law Council of Australia Industrial Relations Committee.



ALISON TERRY

Member

(Appointed 31 January 2020)

Alison is the Director, Sustainability and Corporate Affairs and Joint Company Secretary at Fortescue Metals Group.

With significant experience in corporate affairs, legal, company secretarial and general management, Alison has previously held senior executive and Board roles across a number of sectors including automotive, telecommunications and superannuation. She holds a Bachelor of Economics and Bachelor of Laws (Honours) and a Graduate Diploma of Business (Accounting), and is a member of Chief Executive Women and a graduate of the Australian Institute of Company Directors.

Previous roles before joining Fortescue include General Counsel & Company Secretary and Executive Director, Corporate Affairs at GM Holden, Head of Corporate Affairs at innovative electric car network company, Better Place Australia, and Managing Director and Chief Operating Officer of leading not-for-profit, The Foundation for Young Australians. She has also held a number of Non-Executive positions including on the Board of Directors of industry superannuation fund AustralianSuper and NBN Tasmania Limited.



LR: Bert LaBonté and Natasha Herbert, *Cloudstreet* – His Majesty's Theatre
Image by Philip Gostelow



MARGARET (MIMI) PACKER

Member

(Appointed 29 October 2020)

Mimi Packer graduated from the University of Western Australia with a Bachelor of Commerce degree and is an accountant

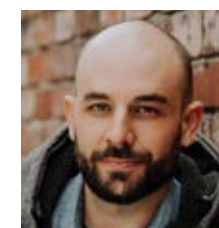
and mother of four children. She is on the Boards of The Fathering Project and The Australian Bridge Federation Foundation. Mimi is a former director of the PLC Foundation and has been involved with numerous charities including Clontarf Foundation, The Smith Family and Brightwater Care Group. Mimi has been a keen supporter of the Black Swan State Theatre Company for many years.

Western Australia and Associate Professor at the Western Australian Academy of Performing Arts and Kurungkurl Katitjin, Edith Cowan University.

He writes, performs and produces music for stage and screen and worked on the first ever Shakespearean production presented entirely in an Aboriginal language. He leads an Australian Research Council funded program of research on restoring connections between song, language, culture and nature.

An awarded secondary and tertiary teacher, Clint developed the major in contemporary music at Sydney Conservatorium of Music (2014–2018). He serves on the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS) Council and is chair of the AIATSIS Foundation.

His PhD study of the aesthetics and sustainability of Nyoongar song (2013–2015) was awarded the 2016 Robert Street Prize at UWA for most outstanding thesis.



DR. CLINT BRACKNELL

Member

(Appointed 3 December 2020)

Clint Bracknell is a musician and researcher from the south coast Nyoongar region of

"...a rare opportunity to immerse yourself in this Australian classic about love, forgiveness and redemption."

★★★★★

Theatre People



CLOUDSTREET

ADAPTED BY NICK ENRIGHT AND JUSTIN MONJO
FROM THE NOVEL BY TIM WINTON

A BLACK SWAN STATE THEATRE COMPANY OF
WA AND MALTHOUSE THEATRE CO-PRODUCTION
PRESENTED AS PART OF PERTH FESTIVAL

CAST

Arielle Gray	Brenna Harding	Natasha Herbert
Keegan Joyce	Bert LaBonté	Ebony McGuire
Mikayla Merks	Ian Michael	Benjamin Oakes
Scott Sheridan	Greg Stone	Alison Whyte

CREATIVE TEAM

DIRECTOR	Matthew Lutton
SET & COSTUME DESIGNER	Zoë Atkinson
LIGHTING DESIGNER	Paul Jackson
SOUND DESIGNER	J. David Franzke
COMPOSER	Elizabeth Drake
ASSOCIATE DIRECTOR	Katt Osborne

CREW

STAGE MANAGER	Natalie Rowan
ASSISTANT STAGE MANAGER	Danae Crawford
ASSISTANT STAGE MANAGER	Katie Moore

CATEGORY

Classic Australian Theatre



WORLD PREMIERE

21 FEB – 15 MAR 2020

His Majesty's Theatre

SEASON

Performances	17
Attendance	10,022

ACCESS INITIATIVES

Preview	1
Audio Description Service/Tactile tour	1
Auslan	1

"From the stark yellow lighting signifying a sunny Perth day, to the murky terror of the Swan River at night, Matthew Lutton has managed to bring the ultimate West Australian story to the stage in a way that feels like home"

★★★★★

The West Australian

UNSUNG HEROES

BLACK SWAN HOME THEATRE: A DIGITAL FESTIVAL OF WESTERN AUSTRALIAN STORIES

The *Unsung Heroes* suite of monologues was commissioned by Black Swan State Theatre Company of WA. The season was scheduled to run in the Studio Underground at the State Theatre Centre of WA in June of Black Swan Season 2020. *Unsung Heroes* transitioned to online in response to COVID-19.

Filmed on location at the State Theatre Centre of WA in the Studio Underground.

Supported by the Perth Theatre Trust.

PERTH THEATRE TRUST

GENERAL MANAGER Duncan Ord
CHAIR Morgan Solomon

STATE THEATRE CENTRE OF WA

MANAGER Alice Jorgensen
MANAGER VENUE OPERATIONS Sarita Leal
ACTING TECHNICAL MANAGER Amelia Dymond
VENUE HEAD AUDIO Dylan Crosbie
VENUE HEAD LIGHTING Sam Elbery

CATEGORY

Contemporary Australian Theatre

PRINCIPAL PARTNER



PRIVATE GIVING

PATRONS
CLUB

ENCORE!
DONORS



STATE
THEATRE
CENTRE

WORLD PREMIERE

7.30pm WST Tues 21 July
OPENING NIGHT: *Song in the Key of Trust* by Mararo Wangai
Performed by **MARARO WANGAI**

7.30pm WST Wed 22 July: *The Unremarkable and Ordinary Life of Carmela Caterina Tassone (Née Panaia)* by Chris Isaacs
Actor **CHRIS ISAACS**

7.30pm WST Thurs 23 July: *The Perfect Boy* by Gita Bezard
Actor **CAITLIN BERESFORD-ORD**

7.30pm WST Wed 29 July: *Lesson in the Art of Butterfly* by Hellie Turner
Actor **ALISON VAN REEKEN**

7.30pm WST Thurs 30 July: *Own Way* by Barbara Hostalek
Actor **JO MORRIS**

7.55pm WST Thurs 30 July: *Woola Yokayi* written and performed by **IAN WILKES**

SEASON

Performances 6

ATTENDANCE

Registrations 1,536

Live Stream Viewers 1,060

On Demand Viewers 577

Digital Post-show Q & A with Ian Michael 6

“Even in the depths and darknesses of 2020, our theatres can find ways to survive and persevere, to bring light to our lounge rooms”

Witness Performance

“Performed by Isaacs with sincerity and nuance, it’s a sweet, insightful addition to the rich vein of stories that have come out of Australia’s Italian migrant experience”

Seesaw Magazine



Images by Phillip Gostelow

UNsung HEROES

The following creatives credits accompanied the online screenings.

SONG IN THE KEY OF TRUST

Written and performed by Mararo Wangai

DIRECTOR	Emily McLean
LIGHTING DESIGNER	Karen Cook
COMPOSER/SOUND DESIGNER	Joe Paradise Lui
COSTUME DESIGNER	Lynn Ferguson
DRAMATURG	Polly Low
STAGE MANAGER	Katie Moore
FILMING AND EDITING	Steve Millstead
SOUND RECORDIST AND POST-PRODUCTION SOUND	Dylan Crosbie

OWN WAY

Georgia Prideaux - Performed by Jo Morris

Written by Barbara Hostalek

DIRECTOR	Joe Paradise Lui
LIGHTING DESIGNER	Karen Cook
COMPOSER/SOUND DESIGNER	Joe Paradise Lui
COSTUME DESIGNER	Lynn Ferguson
DRAMATURG	Polly Low
STAGE MANAGER	Katie Moore
FILMING AND EDITING	Steve Millstead
SOUND RECORDIST AND POST-PRODUCTION SOUND	Dylan Crosbie

THE PERFECT BOY

Effie Fellows - Performed by Caitlin Beresford-Ord

Written by Gita Bezard

DIRECTOR	Joe Paradise Lui
LIGHTING DESIGNER	Karen Cook
COMPOSER/SOUND DESIGNER	Joe Paradise Lui
COSTUME DESIGNER	Lynn Ferguson
DRAMATURG	Polly Low
STAGE MANAGER	Katie Moore
FILMING AND EDITING	Steve Millstead
SOUND RECORDIST AND POST-PRODUCTION SOUND	Dylan Crosbie

RESEARCH MATERIAL

Thank you to Julie Hudspeth, Holly Ferguson, Ivan King OAM, Museum of Performing Arts.

LESSON IN THE ART OF BUTTERFLY

Dr Alida Lancee - Performed by Alison van Reeken

Written by Hellie Turner

DIRECTOR	Emily McLean
LIGHTING DESIGNER	Karen Cook
COMPOSER/SOUND DESIGNER	Joe Paradise Lui
COSTUME DESIGNER	Lynn Ferguson
DRAMATURG	Polly Low
STAGE MANAGER	Katie Moore
ACCENT COACH	Luzita Fereday
FILMING AND EDITING	Steve Millstead
SOUND RECORDIST AND POST-PRODUCTION SOUND	Dylan Crosbie

On the Inside performed by Lynn Hamilton

THE UNREMARKABLE & ORDINARY LIFE OF CARMELA CATERINA TASSONE (NÉE PANAIA)

Written and performed by Chris Isaacs

DIRECTOR	Joe Paradise Lui
LIGHTING DESIGNER	Karen Cook
COMPOSER/SOUND DESIGNER	Joe Paradise Lui
COSTUME DESIGNER	Lynn Ferguson
DRAMATURG	Polly Low
STAGE MANAGER	Katie Moore
FILMING AND EDITING	Steve Millstead
SOUND RECORDIST AND POST-PRODUCTION SOUND	Dylan Crosbie

WOOLA YOKAYI

Written and Performed by Ian Wilkes

Directed by Ian Wilkes and Emily McLean

WITH:

Emily McLean	Will O'Mahony
Mararo Wangai	Barbara Hostalek
Hellie Turner	Chris Isaacs
Caitlin Beresford-Ord	Alison van Reeken
Katie Moore	Karen Cook

FILMING AND EDITING	Steve Millstead
SOUND RECORDIST AND POST-PRODUCTION SOUND	Dylan Crosbie

OKLAHOMA!

RODGERS & HAMMERSTEIN'S OKLAHOMA!
MUSIC BY RICHARD RODGERS
BOOK & LYRICS BY OSCAR HAMMERSTEIN II
BASED ON THE PLAY "GREEN GROW THE LILACS" BY LYNN RIGGS
ORIGINAL DANCES BY AGNES DE MILLE

BLACK SWAN STATE THEATRE
COMPANY OF WA PRODUCTION

CAST

Laila Bano – Rind	Stefanie Caccamo	Andy Cook
Axel Duffy	Emily Havea	Luke Hewitt
Caroline McKenzie	Sara Reed	Cameron Taylor

BAND

Victoria Falconer, Wayne Freer, Adam Gare, Jarrad Payne

CREATIVE TEAM

DIRECTOR	Richard Carroll
MUSICAL DIRECTOR	Victoria Falconer
SET AND COSTUME DESIGNER	Jonathon Oxlade
LIGHTING DESIGNER	Trent Suidgeest
LIGHTING DESIGNER	Lucy Birkinshaw
SOUND DESIGNER	Tim Collins
MOVEMENT CONSULTANT	Laura Boynes
CHOREOGRAPHER	Bernadette Lewis
FIGHT CHOREOGRAPHER	Nastassja Kruger
VOICE & DIALECT COACH	Luzita Fereday

CREW

STAGE MANAGER	Hugo Aguilar López
ASSISTANT STAGE MANAGER	Claudia Blagaich
WARDROBE MANAGER	Lynn Ferguson
WARDROBE CUTTER	Marie Nitschke-McGregor
WARDROBE ASSISTANT/DRESSER	Sarah Forbes
COSTUME TECHNICIAN	Jenny Edwards

CATEGORY

Classic Musical

WA PREMIERE

28 NOV – 20 DEC
HEATH LEDGER THEATRE STAGE*

SEASON

Performances	20
Attendance	4,277

ACCESS INITIATIVES

Previews	3
Matinees	2
Audio Description Service/Tactile tour	1
Captioned	1
Auslan	1
Pre-show briefing	1
Post-show Q & A	1

"A theatrical experience filled with passion, excitement and grit... a triumphant return to the stage with a work that is bold, relevant and so full of life it'll have you breaking out into song"

★★★★½

Out In Perth

"A great deal of fun!"

★★★★★

Limelight Magazine



Image by Daniel J Grant

COVID-19 AFFECTED SHOWS

Cancelled and Postponed Shows

THE CHERRY ORCHARD (postponed to 2021)

ADAPTED BY ADRIANE DAFF AND KATHERINE TONKIN AFTER ANTON CHEKHOV
BLACK SWAN STATE THEATRE COMPANY OF WA PRODUCTION

HEATH LEDGER THEATRE | 9 – 31 MAY

CAST Humphrey Bower, Johnny Carr, Adriane Daff
Michelle Fornasier, Brendan Hanson, Kieran Clancy-Lowe
Sam Longley, Angela Mahlatjie, Bridie McKim
George Shevtsov, Katherine Tonkin, Ian Wilkes

CREATIVES DIRECTOR – Clare Watson
SET & COSTUME DESIGNER – Zoë Atkinson
LIGHTING DESIGNER – Lucy Birkinshaw
SOUND DESIGNER/COMPOSER – Ash Gibson Greig

CATEGORY New Contemporary Australian Work

PRINCIPAL PARTNER ARTISTIC DIRECTOR PARTNER PRIVATE GIVING
FMG Fortescue Wesfarmers Arts PATRONS CLUB



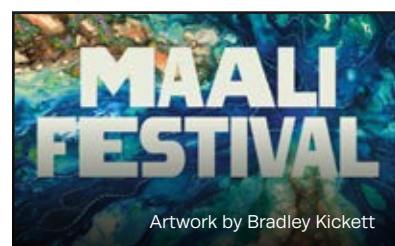
MAALI FESTIVAL (postponed to 2021)

BLACK SWAN STATE THEATRE COMPANY OF WA AND
PERTH THEATRE TRUST PRESENT

CURATED BY IAN MICHAEL AND CHLOE OGILVIE

STATE THEATRE CENTRE OF WA | 12 JULY

PROJECT PARTNER
STATE THEATRE CENTRE



YORK (postponed to 2021)

A BLACK SWAN STATE THEATRE COMPANY OF WA
COLLABORATION WITH WA YOUTH THEATRE COMPANY

BY CHRIS ISAACS AND IAN MICHAEL

HEATH LEDGER THEATRE | 15 AUG – 6 SEP

CAST Shareena Clanton, Alan Little, Jo Morris
Ben Mortley, Alison van Reeken

CREATIVES DIRECTOR – Clare Watson
LIGHTING DESIGNER – Lucy Birkinshaw
SOUND DESIGNER/COMPOSER – Dr Clint Bracknell

CATEGORY New Contemporary Australian Work

PRINCIPAL PARTNER ARTISTIC DIRECTOR PARTNER PRIVATE GIVING
FMG Fortescue Wesfarmers Arts LOCAL PATRONS LARRIKINS CLUB



ANIMAL FARM (postponed to 2021)

Adapted by VAN BADHAM from the novel by GEORGE ORWELL

BLACK SWAN STATE THEATRE COMPANY OF WA PRODUCTION

STUDIO UNDERGROUND | 3 – 27 SEP

CAST Andrea Gibbs, Alison van Reeken, Megan Wilding

CREATIVES DIRECTOR – Emily McLean
SET & COSTUME DESIGNER – Fiona Bruce
LIGHTING DESIGNER – Lucy Birkinshaw
COMPOSER & SOUND DESIGNER – Rachael Dease
VIDEO DESIGNER – Michael Carmody
DRAMATURG – Polly Low

CATEGORY New Contemporary Australian Work

PRINCIPAL PARTNER PRIVATE GIVING
FMG Fortescue PATRONS CLUB



WAKE IN FRIGHT (cancelled)

ADAPTED FROM KENNETH COOK'S NOVEL

BY DECLAN GREENE WITH ZAHRA NEWMAN

BLACK SWAN STATE THEATRE COMPANY OF WA PRESENTS
A MALHOUSE THEATRE PRODUCTION

STUDIO UNDERGROUND | 15 OCT – 1 NOV

CAST Alexandria Steffensen

CREATIVES DIRECTOR – Declan Greene
CO-CREATOR – Zahra Newman
MUSIC AND COMPOSITION – Friendships
SOUND DESIGN – James Paul
LIGHTING AND PROJECTION DESIGN – Verity Hampson

CATEGORY New Contemporary Australian Work

PRINCIPAL PARTNER
FMG Fortescue MALHOUSE THEATRE





Sukhjit Kaur Khalsa and Pavan Kumar Hari, *Fully Sikh*
Images by Daniel J Grant

AWARDS AND RECOGNITION

In 2020 Black Swan received 16 (Performing Arts WA) PAWA Awards nominations, with three wins in the following categories for *Fully Sikh* with co-producers Barking Gecko Theatre.

BEST NEWCOMER PRESENTED BY MEAA

WINNER | Sukhjit Kaur Khalsa, *Fully Sikh*, Barking Gecko Theatre & Black Swan State Theatre Company

BEST DIRECTOR OF A MAINSTAGE PRODUCTION

WINNER | Matt Edgerton, *Fully Sikh*, Barking Gecko Theatre & Black Swan State Theatre Company

BEST COMPOSITION OR ARRANGING

WINNER | Pavan Kumar Hari, *Fully Sikh*, Barking Gecko Theatre & Black Swan State Theatre Company

The company nominated three colleagues in the prestigious 2020 Western Australian of the Year Awards as part of Celebrate WA. These awards were regrettably cancelled in response to COVID-19.

However, the Awards will be carried forward to 2021 to ensure that we continue to recognise all the talented Western Australians who have been put forward for this honour.

The company's nominations for 2020 and 2021:

- Board Member Linda Savage, Community category
- Resident Artist (2020) Sukhjit Kaur Khalsa (announced as a finalist in 2021), Youth category
- Associate Director Ian Michael, Arts & Culture category

2020 Resident Artist Sukhjit Kaur Khalsa was nominated for 7NEWS Young Achiever Awards WA and was also a finalist in the 2020 Mona Brand Award for Women Stage and Screen Writers NSW awards.

Black Swan collaborated with Block Branding consultants, in producing the 2020 Brochure "Stories from Here". Block is a finalist in the AWARD award in the Purpose/Charity Design category. The COVID-19-interrupted 2020 Season was a massive team effort that celebrated Western Australian's creative practitioners in all their diversity. Portrait Photography was provided by Sam Harris and Ricky Gestro with a variety of landscape photography from Nick Hooper, Daniel Craig, Caleb 'Salty' Davenport, Simon Deadman, Kate Hulett, Bradley Kickett and Sam Shields.



PURPOSE, VALUES AND GOALS

Black Swan celebrates its 30th birthday in 2021. The essence of Black Swan was conceived on the opening night of *Bran Nue Dae*, that story of a young Aboriginal kid searching for his place, his family, his home, his land – told with humour and songs and words that said, in a gentle but firm way...*we're here, we're proud, and pay attention people.*

This essence of walking together, telling old stories in new ways, and providing a platform for important conversations that help us to look up and re-animate our connection with the world, has informed our future direction. And to that end, in 2020 we developed a new purpose to carry forward into 2021:

Black Swan Theatre Company exists to create brave and playful conversation. For you. About you. With you.

We provide an annual program of inclusive and accessible theatre productions, commissions and learning experiences, live and on-line, for the people of Perth, across the state of Western Australia, and increasingly nationally and internationally.

Part of the process of redefining our Purpose was to be clear about who we are and what we stand for. This led to a new set of Values.

ART FIRST – art is at the centre of everything we do, it's how we serve.

WALKING TOGETHER – we value our people, are collaborative, inclusive, and respectful of others.

ACCOUNTABILITY – we are answerable to our audience, our society and the people we work with – ethically, environmentally and financially.

CURIOSITY – we think deeply and explore before we act.

In 2020, we also developed a new set of goals.

However, for the purpose of this document, we are reporting on a previously determined purpose and set of goals as outlined below.

KEY GOALS & STRATEGIES

OUR KEY GOALS

1. To be a leader in the development of new work and creative partnerships.
2. To be open, accessible and broaden our reach, by gathering new audiences every year.
3. To activate the State Theatre Centre and other spaces around the city and state.
4. To be financially sustainable and empowered.

THIS ANNUAL REPORT ADDRESSES THE KEY STRATEGIES AS STATED IN OUR 2019–2021 STRATEGIC FRAMEWORK

1. *Artform* – Commission new works, expand our artistic influence and collaborate within our sector.
2. *Sector Development* – Be recognised within Western Australia and Australia as an innovative industry leader in education, artistic development and career pathways.
3. *Access* – Build the Black Swan brand, drive audience engagement and broaden our appeal through partnerships and philanthropy.
4. *Finance and Governance* – Be financially sustainable and empowered to be ambitious.

KEY STRATEGIES

ARTFORM

COMMISSIONING & NEW WORK

Black Swan prioritises new work and Australian writing. We aim to produce all work that we have commissioned. We also engage with emerging writers annually to work towards outcomes that have a public reading.

In 2020 we continued to support Western Australian writers with two new commissions. Beginning in February, former Associated Playwrights Group member, Will O'Mahony began work on *816 Celsius* – a farce set in a regional funeral parlour.

In September, Andrea Gibbs was commissioned through the Malcolm Robertson Foundation with support from City of Perth, the inaugural *Funny Girl* program. This initiative will help develop female written comedies for our theatre stages. Andrea began work on her new script *Barracking for the Umpire*. Both scripts are in discussions for presentation in 2022 onwards.

Ongoing commissioned works scheduled for presentation in 2020, and postponed due to COVID-19 restrictions were given further development through workshops with actors, directors and actors, directors, designers and Black Swan Literary Director Polly Low.



Andrea Gibbs in Creative Development with *Barracking for the Umpire*



CREATIVE DEVELOPMENTS

In the advent of a disrupted year for presentations and productions, 2020 became an ideal time for us to further develop the works we have been supporting over the last three years. *The Cherry Orchard*, *York* and *Animal Farm*, all scheduled for production in 2020 were postponed to 2021 and each received further creative development time through 2020.

In February and March, *The Cherry Orchard* was in creative development with writers Adriane Daff and Katherine Tonkin, based in Sydney and Melbourne respectively, working closely with Artistic Director Clare Watson. During lockdown, the cast and creatives gathered online around the country to further develop the text and ideas this fresh adaptation explored. Zoom creative workshops took place from April through to May, culminating in four online play readings for company stakeholders and future collaborators.

In July and August *York*, by Ian Michael and Chris Isaacs, spent four weeks in development with cast and creatives in the State Theatre Centre's Middar Room, during the period of time previously scheduled for rehearsals. The writers, with the assistance of directors Clare Watson and Ian Wilkes, dramaturg Polly Low, cast and creatives, spent the

KEY STRATEGIES

ARTFORM



time refining the script. This time enabled the entire company to work on deep exploration of characters, relationships and events within the play outside the direct pressures of a looming opening night.

It also allowed the team around the play to engage with and learn from the Ballardong and York communities, culminating in a public reading for Elders, families and other locals at the York Town Hall on 1 August. An online reading for national industry peers was also performed in the final week of the development.

Van Badham's adaptation of *Animal Farm* also benefitted from two development workshops through the reshuffled year. In March of 2020 over four days Van, director Emily McLean, dramaturg Polly Low and creatives explored the potential of the script. Then again in August another creative development involving cast, the director and video designer took place online.

Further to the works rescheduled from production, two weeks of creative development were set aside over November and December. The company gathered a range of artists from different practices to explore multiple ideas of new works, and reimagining old works, for our 2022 and 2023 seasons. Several ideas were explored, workshopped and discussed during these two weeks lead by Artistic Director Clare Watson.

Artists involved in this development were Jono Battista, Grace Chow, Andrea Gibbs, Brendan Hanson, Barbara Hostalek, Chris Isaacs, Polly Low, Emily McLean, Jo Morris, Ben Mortley, Alison Van Reeken, Irma Woods and Ian Wilkes.

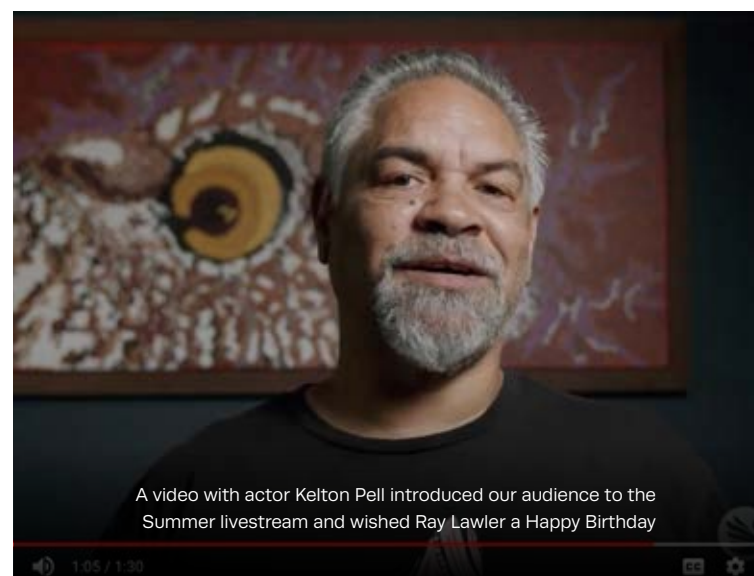
SEASON ACTIVATIONS

1. YORK PUBLIC READING

After three weeks of creative development with cast and creatives the *York* team brought the play to the Ballardong York community on 1 August, 2020. This was an incredible opportunity to bring a story of over two hundred years of history back to the place from where it came. It was a wonderful opportunity to gather the broader community together through a powerful truth telling piece in its very first public presentation. The reading received a standing ovation from the large attendance in the York Town Hall.

2. SUMMER OF THE SEVENTEENTH DOLL LIVE BROADCAST

In celebration of playwright Ray Lawler's 99th birthday we presented a free live stream of the much-loved *Black Swan* Production from 2018, directed by Adam Mitchell.



KEY STRATEGIES

ARTFORM



The recording, originally filmed in the Heath Ledger Theatre, was made available to watch from the comfort of one's home. Set in 1950's working class Melbourne, this classic Australian text on the fading glory days of two cane farm workers during a layoff season, was the perfect fit for a move to digital presentation during COVID-19 restrictions.

3. UNSUNG HEROES DIGITAL PRESENTATION

Due to COVID-19 restrictions the scheduled onstage production of *Unsung Heroes* transitioned to an online presentation released in instalments over a two-week period. The commissioned monologues which made up *Unsung Heroes* were written by members of Black Swan's Associated Playwrights' Group and dramaturged by Black Swan's Literary Director Polly Low. Limited personnel were allowed in the rehearsal process under strict social distancing restrictions, and directors Emily McLean and Joe Paradise Lui managed an incredible feat of transitioning all the pieces from text written for stage, to film performances.

Monologues by Mararo Wangai, Chris Isaacs, Gita Bezard, Hellie Turner and Barbara Hostalek all celebrated Western Australian stories of strength which have remained unheralded. The underpinning themes of resilience spoke directly to the uncertainty and often difficult times of 2020. Ian Wilkes' song *Woola Yokayi* closed the program in a celebration of the many varied stories.

4. OKLAHOMA! MEMBER BRIEFING

In the rare occasion of 2020 where a performance was able to be presented live in a theatre, we took full advantage to bring our valued members behind the scenes. On 23 November, seventy of our members were treated to a curated conversation around the artistic choices and impetus behind our reimagining of *Oklahoma!* Director Richard Carroll, Designer Jonathon Oxlade, Musical Director Victoria Falconer and Choreographer Bernadette Lewis joined Artistic Director Clare Watson in welcoming our valued members back to live performance after almost ten months of online presentations.

KEY STRATEGIES

SECTOR DEVELOPMENT - ARTISTIC SUPPORT

As with many arts companies around the world we were faced with severe challenges throughout 2020.

Each year we look to be a leader in collaboration with local and national artists and companies. However, due to the circumstances of a COVID-19 world, we were not able to fulfil our initial collaborations with arts sector colleagues, companies, venues and services.

Immediately prior to lockdown, we were able to present our co-production of *Cloudstreet* with Malthouse Theatre as a part of Perth Festival 2020. The Nick Enright and Justin Monjo adaptation from the Tim Winton novel was an epic and powerful production worthy of international festival acclaim.

We view our relationship with local artists and arts practitioners to be at the heart of what we do. So in response to the sector wide cancellation of scheduled productions we pivoted most of our 2020 season to creative developments, allowing us to honour large portions of contracts with actors, creatives and crew during a vulnerable economic time. This decision by our Executive team and the Board of Directors was unprecedented by flagship companies around the country and led the way for artist support from major arts organisations.

We continued to look for further collaborations with small to medium performing arts companies through 2020 and began conversations with The Blue Room Theatre, culminating in a programming of the hit local production *Playthings* for our 2021 season.

This relationship with The Blue Room Theatre will strengthen over the 2022 and 2023 seasons with more shows being supported through our company's annual season. We will also be collaborating with WA Youth Theatre Company in 2021 with the production of *York*.

RESIDENT ARTIST PROGRAM

Black Swan's Resident Artist Program provides career pathways for Australia's future Artistic Directors. Participating Western Australian artists gain an insight into the operations of their State Theatre Company.

2020 saw our Resident Artist Program tackle issues of responsibility to the community in a time of crisis, pivoting our work and season to the ever-shifting landscape of a pandemic, and broader company strategic planning and culture.

Supported by the McCusker Charitable Foundation and the Arts & Disability Mentoring Initiative by the Australian Council for the Arts, Resident Artists met once a week with Artistic Director Clare Watson to develop leadership skills, collaborate on future programming, take on key creative positions through scheduled productions and workshops and become advocates for Black Swan in the broader community.

Chris Isaacs and Sukhjot Kaur Khalsa (resigned 12 June 2020) were announced as 2020 Resident Artists. Chris is a writer, deviser and performer and founding member of The Last Great Hunt. He is working as a co-writer on *York* and performer/writer on *Unsung Heroes*. Sukhjot is the star of *Fully Sikh* and a celebrated spoken word artist.

They joined the talented actor/playwright/director Ian Michael, disability advocate/actor/writer Julia Hales, and lighting designer and *Maali* curator Chloe Ogilvie, who came on board the program in 2019.

KEY STRATEGIES

SECTOR DEVELOPMENT - ARTISTIC SUPPORT

WHAT IT MEANS TO BE A RESIDENT ARTIST



JULIA HALES

In 2020 being a Resident Artist meant a lot of meetings both artistic and staff on Zoom. I enjoyed and attended where possible rehearsals, company runs and play readings. In particular I learnt a lot more about the company and how to program which is invaluable for me as I'd like

to advocate for more arts events for the disability sector.

- 2020 & 2021 season planning input at weekly artistic meetings on zoom and in person
- Attended company meet and greets and production runs
- Attended Black Swan stakeholder events
- Promoted inclusive arts practice through presence and programming
- Promoted the talent and voice of disabled actors/artists to the wider Western Australian and Australian theatre and arts sectors

Note: Julia's residency is funded by the Australia Council Mentoring Program.



IAN MICHAEL

After three years as a Resident Artist, I have transitioned into the role of Artistic Associate in the company in 2021. My role within the Artistic Team involves conversations around current and future programming, hosting and facilitating post show Q&A's and stakeholder events, attending

company Meet and Greets and being given opportunities to be part of conversations around the season brochure, community engagement and connecting with school groups on productions and workshops.

Being part of the company has opened career opportunities at other companies such as Sydney Theatre Company (*Black is the New White*, *The Picture of Dorian Gray*, *The 7 Stages of Grieving*) as I move into the world of directing, and have had the roles of Assistant Director (*Skylab*) and Associate Director (*The Cherry Orchard*) at the company. In 2021, I will also continue my roles as Curator on *Maali* Festival and Co-Writer of *York*.



CHRIS ISAACS

Being a resident artist during a tumultuous year has taught me a lot about patience and caretaking. Watching my fellow residents navigate a year of uncertainty, whilst always putting the wellbeing and care of others in the forefront was a wonderful experience. I learnt a great deal about the

struggles and compromises artistic work within a large company must face, and have gained a great deal of appreciation for the work Clare and the entire artistic committee do.

- 2021 Season Planning and artistic support for Artistic Director through weekly meetings
- Attended company meet and greets and company runs
- Wrote a piece and performed in *Unsung Heroes*
- Attended company workshops and script readings of works in development
- Hosted *Oklahoma!* Q&A post show session with audience
- Attended Black Swan stakeholder events
- Co-Writer of *York* during development periods
- Contributed to marketing copy and 2021 season brochure copy
- Supported Literary Director in reading submitted scripts and assessing for programming



CHLOE OGILVIE

Chloe Ogilvie (*Yamatji Nhanda*) is a *First Nations Lighting Designer* originally from the small mining town of *Tom Price*.

I have been afforded the opportunity to see the inner workings of a theatre company and gain greater insight into our industry.

The biggest benefit from this program is the relationships I developed with the other resident artists as Clare had put together an incredible team of like-minded and talented creatives. I will continue my role as Curator for the *Maali* Festival with Ian Michael for 2021.

KEY STRATEGIES

SECTOR DEVELOPMENT - ARTISTIC SUPPORT



CREATIVE LEARNING AND ENGAGEMENT

Black Swan's Creative Learning Program is committed to providing diverse and enriching learning experiences for secondary students, teachers, and the wider community. Aligned with the national curriculum framework, Black Swan's artistic and community outreach programs, aim to deliver programs that not only support learning about the arts and the work Black Swan presents, but to create a sense of agency and encourage quality interactions and conversations around theatre and cultural identity.

TEACHER ADVISORY GROUP

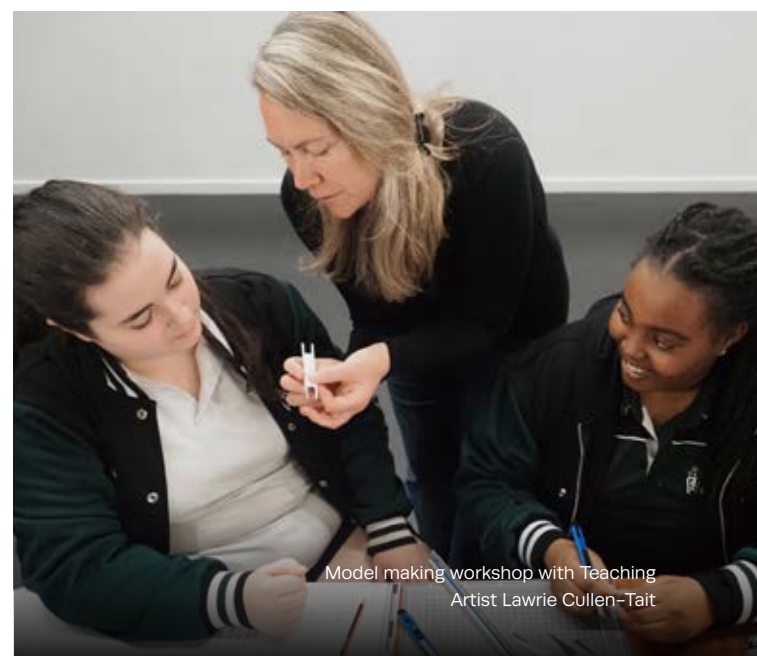
Our education program has been supported by a group of dedicated teachers across Arts, Drama and English curriculum areas at both secondary schools and tertiary institutions. The Teacher Advisory Group provides valuable feedback and discussion on suitable performances for student attendance and professional development programs for teachers to be implemented in 2021. Members of the 2020

Teacher Advisory Group were: Gwen Browning, Tammy Green, Felicity Glendinning, Libby Klysz, Robin Pascoe, Nicole Pearce, Samantha Perera, Max Leech and Sven Sorenson.

STUDENT AMBASSADOR PROGRAM

The Student Ambassador program gives students in Years 11 & 12 opportunities to participate in learning beyond the classroom to support their passion in the arts. While this program was disrupted by COVID-19, we had the opportunity to review the structure of the program with students from our Work Experience Intensive. The program has subsequently improved to include regular meetings and additional learning opportunities to develop leadership and advocacy skills in 2021.

The program also gives tertiary students unique insights into our business and the opportunity to advocate for our work in the broader community. Our 2020 tertiary ambassadors were Adam Di Tullio (ECU), James Garces (Murdoch University), Madeleine Jolly-Fuentes (WAAPA), Lily Jones (WAAPA) and Justin Mosel-Crossley (Murdoch University).



WORKSHOPS & TEACHING ARTISTS

Black Swan offers a range of practical and interactive performance workshops facilitated by teaching artists who are leaders in their field. Workshops include:

Working with Text – extending skills through monologues, scene work and directing workshops.

The Actor's Instrument – refining performance skills through vocal and physical training.

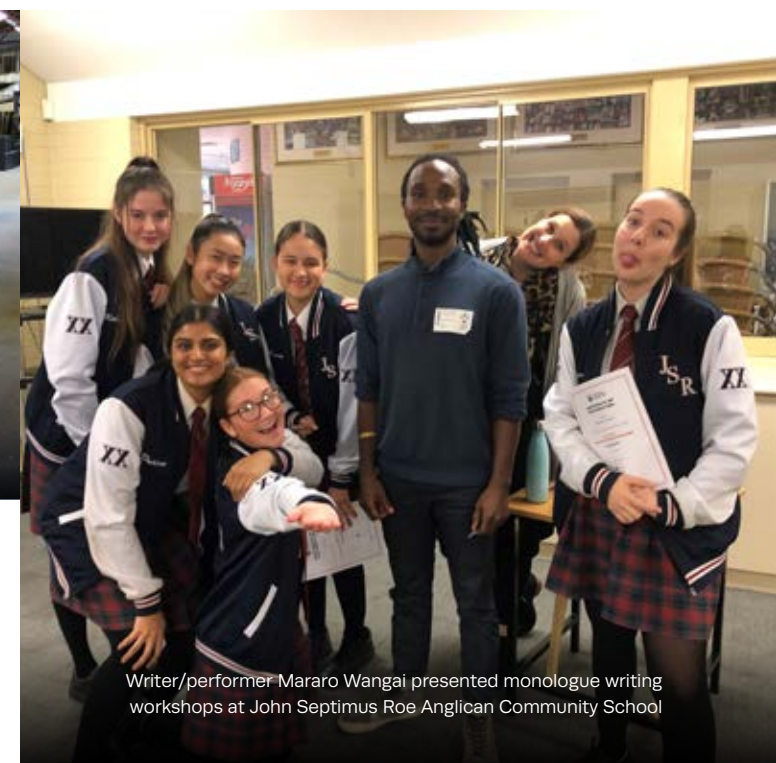
Devising – developing improvisation and physical theatre techniques.

Original Solo Performance – honing skills in writing and performing solo performances to support ATAR/WACE students' exam preparation.

In 2020, a total of 23 workshops were delivered across 15 schools to a total of 352 students, including 40 culturally diverse participants.

UNSUNG HEROES WORKSHOPS

228 students from 12 metropolitan schools were given a unique opportunity to interact with, and learn from, professional Western Australian theatre artists, writers and performers directly involved in Black Swan's Digital *Unsung Heroes* performances. Ten of these workshops were supported by the City of Joondalup's Art Development Scheme.



To accompany this experience 113 schools (including 15 regional schools and 3 interstate schools) were provided free access to five digital solo performances presented on Black Swan's Home Theatre Vimeo digital platform, along with a complimentary curriculum linked Cygnet Creative Learning Resource kit.

CYGNET CREATIVE LEARNING RESOURCES

We continued to support teachers in the delivery of the Drama, English and English Literature curriculum by providing free access to digital learning resources to accompany our season productions of *Cloudstreet* and *Unsung Heroes*.

These resources are an essential teaching tool for educators, providing social, cultural and historical details, interviews with members of the creative team and a variety of activities suitable for middle to upper secondary level students in the areas of English, Drama, Media, Arts, Culture and History.

KEY STRATEGIES

SECTOR DEVELOPMENT - ARTISTIC SUPPORT

WORK EXPERIENCE INTENSIVE

On Friday 18 and Saturday 19 September Black Swan invited 32 students from years 10 – 12 to experience a two-day theatre intensive at the State Theatre Centre of WA.

This unique, behind-the-scenes experience was structured around the 2020 / 2021 production of *Animal Farm* and included:

- A Q&A session about arts career pathways with Chantelle Iemma (Company Manager), Chris Isaacs and Ian Michael (Resident Artists), Jessica Knight (Associate Producer), Amy Welsh (Ticketing & Systems Coordinator), Olivia Atley (Executive Assistant & Office Coordinator) and Alex Fisher (Technical Manager).
- A backstage tour facilitated by Kaitlin Tinkler (Perth Theatre Trust – Event Operations Coordinator).
- Masterclasses facilitated by Emily McLean (Director), Fiona Bruce (Designer) and Ella Hetherington (Movement Specialist).

"My favourite aspect was the Q&A with professionals in different fields and learning about the extensive careers behind the scenes."

Student, St Brigids College.

"My daughter attended the Work Experience Intensive at Black Swan Theatre. I would like to thank you all so very much for the wonderful experience you provided. She enjoyed the work experience immensely and has talked nonstop about the wonderful things she saw and did. Thanks again and keep up the wonderful work you all do."

Parent, Emmanuel Catholic College

CREATIVE LEARNING

55 SCHOOL workshops | **10** REGIONAL workshops

888 SCHOOL WORKSHOP attendees

work experience intensive
32
PARTICIPANTS

NUMBER OF schools viewing digital
144
PERFORMANCES

140 CYGNET CREATIVE LEARNING RESOURCES ACCESSED BY SCHOOLS

KEY STRATEGIES

SECTOR DEVELOPMENT - ARTISTIC SUPPORT

DIGITAL PROGRAMS

As a response to COVID-19, 126 metropolitan, 17 regional and 3 interstate secondary schools accessed new digital offerings such as *Summer of The Seventeenth Doll*, *The Cherry Orchard* Virtual Rehearsal Visit and five *Unsung Heroes* solo performances. As a result, we experienced an increase in reach and engagement.

Our Creative Learning Program is proudly supported by Principal Partner Fortescue, Foundation Partners Crown Resorts Foundation and The Packer Family Foundation and Government Partners Department of Local Government, Sport and Cultural Industries and Lotterywest.

PIVOTING IN THE YEAR OF COVID-19

"Without your team, our teachers and students would have no way possible of immersing in current live theatre works and resources this year. We haven't been able to attend the theatre since the end of February and your live streaming program has sparked joy, engagement and hope in our students who have otherwise felt rather lost and disconnected. Of course, there are other platforms out there with recorded works, but this is not nearly as meaningful as seeing local actors bringing to life familiar works on the stomping ground our young actors aspire to one day perform on too. Your team has reassured our young performers that even in a world pandemic, the theatre community can and must keep beating strong. Thank you once again."

Teacher Samanda Sankowsky (Perth College)



REGIONAL ENGAGEMENT

During Term 4, 182 students including 61 culturally diverse students participated in a series of workshops sponsored by Fortescue Metals Group at Hedland Senior High School and Karratha Senior High School. The aim of the workshops was to develop initiatives that have a positive impact on Pilbara communities, enrich student learning and support teachers in the delivery of the year 7-10 drama syllabus.

Prior to face-to-face delivery of the workshops, a series of Zoom consultations with participating teachers occurred throughout Term 3, to enable Black Swan to create bespoke workshops addressing the areas of learning most required.



Work Intensive participants and Creative Learning Manager Christie Sistrunk

KEY STRATEGIES

ACCESS - CONNECTING WITH AUDIENCES

BUILDING A THEATRE BRAND DURING A GLOBAL PANDEMIC

Since its inception, Black Swan's purpose as a theatre maker has been to gather people, share stories, and inspire conversation and connection. In the face of COVID-19 and the ensuing season postponement, we needed to find new ways of bringing people together and creating social connection in a time of physical distancing.

With the company's commitment to honouring our creative contracts, and continuing to make great art, marketing embraced a new mission – #Keepcreativityalive. Our focus shifted to digital as our primary channel to engage our audiences – old and new – and provide a platform for sharing our love for making great art with our community.

Black Swan participated in the national Audience Monitor Outlook Survey which measured audience attitudes towards live performance attendance in response to COVID-19 throughout 2020. This research was an invaluable tool that helped to inform Black Swan's strategic initiatives.

DIGITAL ENGAGEMENT INITIATIVES

SUMMER OF THE SEVENTEENTH DOLL DIGITAL LIVE STREAM EVENT

On 23 May, the 2018 production of *Summer of the Seventeenth Doll* was livestreamed in celebration of Ray Lawler's 99th birthday. 1,048 people registered to view the stream, and there was an average of 420 concurrent viewers during the event. This initiative was successful in engaging our existing Black Swan audience, but it also attracted 661 new people to Black Swan's database and 70 new YouTube subscribers.

Culture Counts survey data and website analytics indicated our core audience was 55 – 74 year old females, but we also saw increased engagement with 25 – 34 year old females.

The event successfully created a sense of assembly with our online audience who actively commented,



interacted with each other and posted user generated content on our Instagram and YouTube feeds during the live stream.

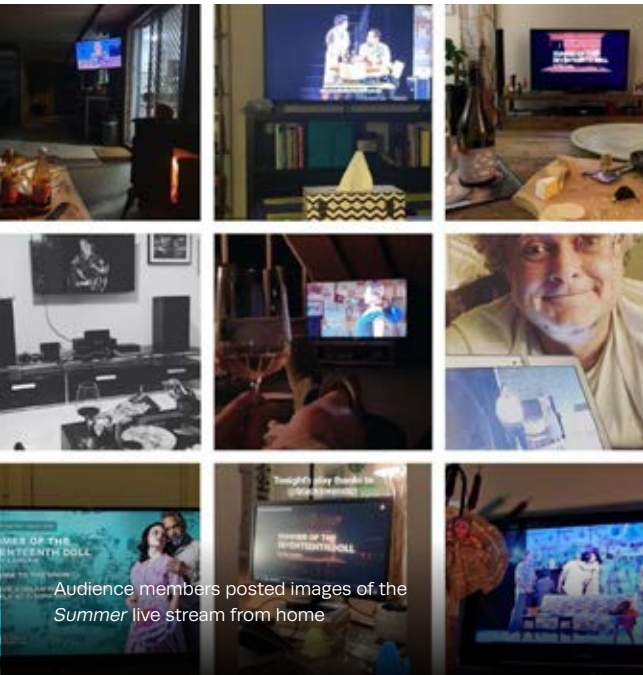
BLACK SWAN HOME THEATRE

In July, due to the on-going shut down of live performance, we launched Black Swan Home Theatre – a digital content hub where audiences could find video messages from our actors, behind the scenes interviews with our artists and creatives, tours at the workshop and backstage, and the digital production of *Unsung Heroes*.

This was a unique opportunity to lift the curtain, celebrate the people behind the Black Swan brand,

KEY STRATEGIES

ACCESS - CONNECTING WITH AUDIENCES



Audience members posted images of the *Summer* live stream from home

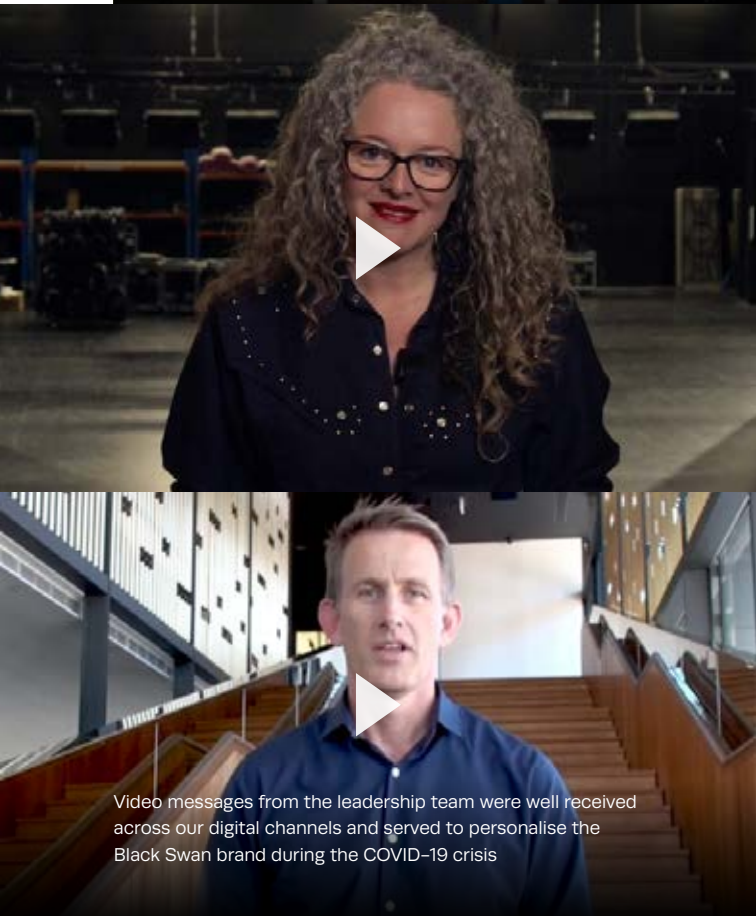
and give audiences an insight into the artistic and curatorial process that are borne from our purpose and values.

It also allowed us to foster human connection and build a sense of community online in a time when people were unable to gather in live show performance venues.

UNSUNG HEROES DIGITAL DELIVERY

The *Unsung Heroes* monologues reimagined for the digital stage were made available online from 21 July – 3 August. This digital festival of Western Australian stories consisted of a pre-recorded livestream event for each of the monologues, followed by a live Q&A with the writers curated by resident artist Ian Michael. The streams were also made available to view on demand for two weeks after the live streams.

The marketing campaign supporting *Unsung Heroes*



Video messages from the leadership team were well received across our digital channels and served to personalise the Black Swan brand during the COVID-19 crisis

Actor and writer Mararo Wangai in *Unsung Heroes*, Image by Philip Gostelow

KEY STRATEGIES

ACCESS - CONNECTING WITH AUDIENCES

drove awareness and registrations to access the live stream and videos on demand. Key awareness channels consisted of Video-On Demand (Catch up TV on 9NOW and SBS on demand), paid digital, and public radio.

We also created behind the scenes video interviews with the actors and writers which were featured through our digital platforms and on Black Swan Home Theatre.

The campaign resulted in 1,536 registrations, and a total of 1,060 livestream viewers across the season. 577 people who registered to watch *Unsung Heroes* were not previously on our database. 84% of registered viewers were from WA and 9% of these were based in regional WA.

During the campaign, we saw 2.1% growth across all social media platforms, with a total reach of 263,478. The campaign drove 11,937 visitors to the website. Females 45 – 54 years old made up most of our online engaged audience followed by Females 35 – 44 years old.

SECTOR CAMPAIGN

As WA transitioned back into “COVID-19 normal” and the easing of Stage 4 restrictions meant that live performance venues were able to operate at 60% capacity from October, we were preparing to transition people safely back into theatres.

The Audience Outlook Monitor research data suggested a strong appetite amongst Western Australians to return to live performance once again. Black Swan wished to capitalise on this positive consumer sentiment and led a local theatre sector awareness campaign designed to re-engage existing audiences as well as drive interest with new audiences. Black Swan joined forces with The Blue Room Theatre, The Last Great Hunt, WA Youth Theatre Company, Spare Parts Puppet Theatre and Yirra Yaakin Theatre Company to create a campaign, “See you at the Theatre”. The campaign was funded by repurposing existing committed marketing



Hon. David Templeman reads Black Swan's humorous twist of the poem 'Twas the night before Christmas



Actor Peter Rowsthorn with Robert and Slana Fong

KEY STRATEGIES

ACCESS - CONNECTING WITH AUDIENCES

the campaign received. Select outdoor sites assisted with broadening reach and awareness.

Out of Home (outdoor media) assets with JC Decaux activity from 26 Oct to 22 Nov reached a total of 354,300 people across a four week period. This equates to approximately a net reach of 9.9% of people 25–54 on average 4.0 times.

The series of 30 second videos ran on Catch-up TV across SBS, 9NOW and Seven West Media Perth.

WEBSITE REDESIGN

With digital continuing to be a critical tool in the path to purchase, we undertook a major redevelopment of the Black Swan website in close collaboration with our web development partner Strange Animals.

The aim of the website redevelopment was to improve the user journey and make the website a more effective e-Commerce platform. It was also aimed at deepening engagement with the Black Swan brand through brand related content.

As part of the redevelopment we shifted to a new Content Management System (CMS) system (Craft 3) that enabled the Black Swan marketing team to make our own content updates to the website, giving us more control and making the process more cost effective.

The new Black Swan website was launched on 9 November to coincide with the 2021 Season Launch.

Since the website launched, we have seen positive results:

Total website traffic – 94,592

Total Sessions – 127,187

Page views – 273,208

Average Session duration – 1:31

Number of sessions per session – 2.15

STRATEGIC MARKETING INITIATIVES

Black Swan continued key relationships with



Actor Andrea Gibbs and Moose



Hon Premier Mark McGowan, actor Alexandria Steffensen and Executive Director Rick Heath

budget for cancelled shows.

The objective of the campaign was to drive top of mind awareness for live theatre, and make it accessible to a broader mainstream audience. The campaign comprised a series of 30 second ads that featured some of Western Australia's leading performers including actor Alexandria Steffensen, comedian/actor Peter Rowsthorn and ABC's Perth radio presenter/actor Andrea Gibbs. The campaign launched with a cameo of Premier Mark McGowan and closed with a Christmas message from the Hon. David Templeman, Minister for Tourism; Culture and the Arts; Heritage. The involvement of these high-profile politicians significantly boosted the attention

KEY STRATEGIES

ACCESS - CONNECTING WITH AUDIENCES

marketing partners including Mentor Marketing, our media strategy and buying agency, and Strange Animals, our website development agency. We also bolstered our marketing capabilities by forging new relationships with creative agencies Horse & Hound and Barbitta, film and video production companies Toolbox Creative and Birdhouse Media, and digital marketing agency Glide.

Our partnership with JC Decaux continued in 2020 and outdoor advertising remained one of our key awareness drivers for *Cloudstreet* and *Oklahoma!*

We also trialled a partnership with SevenWest media to promote *Cloudstreet* using competitions, press advertising in Community News Group, an insert of the *Cloudstreet* programme, and a TV commercial on Channel 7. This campaign activity resulted in a significant uptick in traffic to the Black Swan website.

We also leveraged our relationship with Screenwest in order to get exposure on the digital screens at Yagan Square and Perth Cultural Centre.

AUDIENCE SEGMENTATION

As part of marketing's initiative to be data driven, we engaged Tessitura to undertake a behavioural segmentation of Black Swan's database.

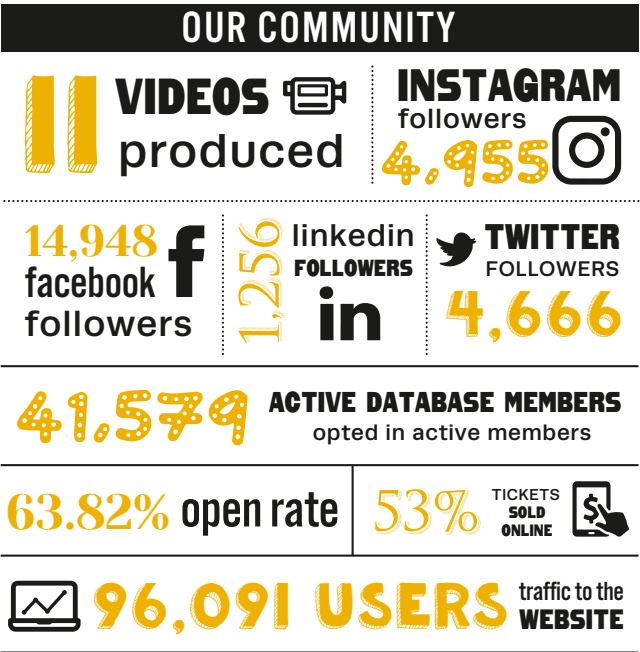
The objective of this project was to segment our database across the customer life cycle and quantify the value (current and future) of potential audience segments.

A number of key segments were identified across single ticket buyers, members, donors, and lapsed segments.

The project has helped inform a more targeted approach to database communications, ticketing strategies and philanthropy, and will provide a platform to increase relevance and engagement with those segments.

DIGITAL MARKETING

In 2020 we continued our investment in digital



marketing. We created a digital marketing manager position whose remit was to improve the effectiveness of our digital marketing across our paid and owned channels. We also went through a tender process and engaged a specialist social and search marketing agency Glide. We have seen positive results in 2020 with an improvement in metrics across the board:

Database growth in %

2019 = 37,904 (opted in active members)*
2020 = 41,579 (opted in active members)*
9.69% increase

eDM open rates 2020 vs. 2019

2019 = 61.12% open rate (341 campaigns)
2020 = 63.82% open rate (220 campaigns)
2.7% increase

Social media audience growth and Engagement

Instagram

• Instagram 2020: 4,955 total followers. 1,249 audience gained. **30.3% increase**

Facebook

• Facebook 2020: 14,948 fans. **2.89% increase**

KEY STRATEGIES

ACCESS - CONNECTING WITH AUDIENCES

Twitter

• Twitter 2020: 4,666 followers. 145 followers gained from 2019. **3.2% increase**

LinkedIn

• LinkedIn 2020: 1,256 followers. **59% increase**

TICKETING AND E-COMMERCE

In our 3rd year of ticketing system (TNEW) we continued to fully manage our e-commerce platform and the sales of single tickets and memberships.

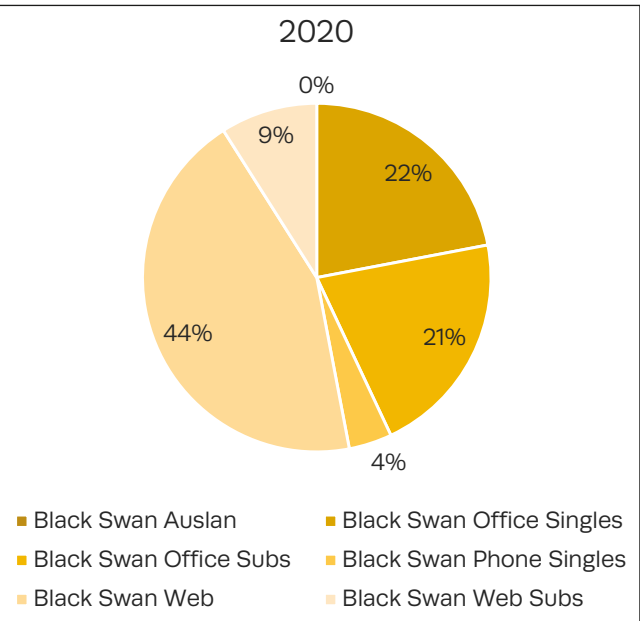
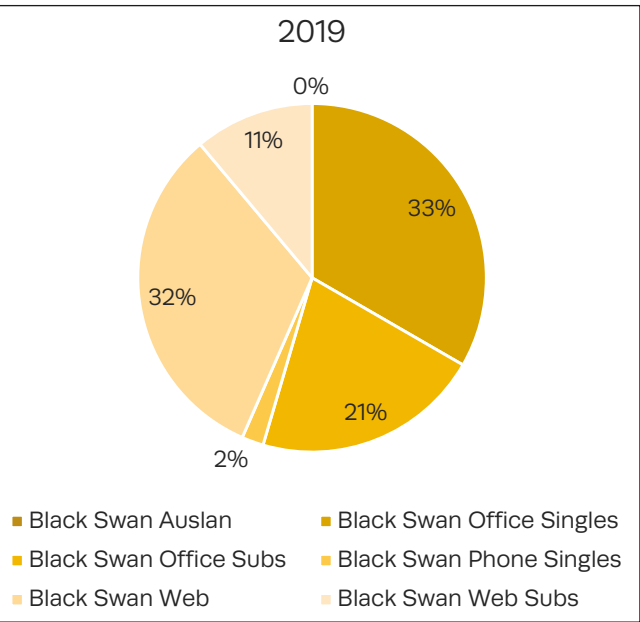
53% of our single ticket and memberships were sold via our e-commerce platform, an increase of 10% vs. 2019.

Overall ticket sales were down in 2020 vs. 2019 as a result of COVID-19 and the postponement of the 2020 Season.

However, we had box office success for *Cloudstreet* and *Oklahoma!* and performed well in terms of achieving marketing KPIs.

Cloudstreet achieved 90% of its box office targets but was impacted by external factors such as bush fires, low consumer confidence and the impending global pandemic. The 5h 25 duration of the show was potentially another factor that impacted sales.

Oklahoma!'s marketing campaign outperformed *Cloudstreet* in terms of ROI. Our market research data suggests audiences have a strong appetite to return to live performance post-COVID-19 (Culture Counts *Oklahoma!* survey data reported 87% of respondents felt "very comfortable" attending *Oklahoma!* despite COVID-19). The show's relatively small capacity was another factor as we could



	CLOUDSTREET		OKLAHOMA!	
	Target	Actual	Target	Actual
Sales	\$966,441	\$871,164*	\$216,777	\$227,505
ATP	\$85.00	\$99.82	\$57.90	\$63.23
Tickets Sold	11,370	8,731	3,616	3,598
TTL Capacity	76.5%	59.2%	74.7%	74.3%
Marketing Spend	\$119,912	\$117,603	\$32,500	\$30,388
Cost per acquisition	\$10.50	\$10.54	\$10.50	\$8.98

KEY STRATEGIES

ACCESS - CONNECTING WITH AUDIENCES



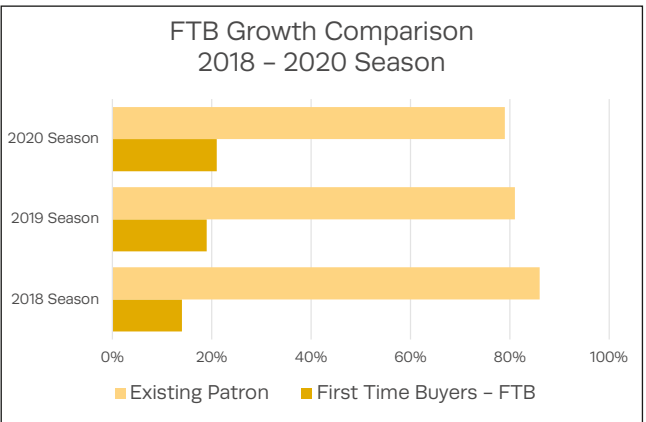
rely more heavily on attracting our core audience through owned and earned marketing channels. *Oklahoma!*'s universal awareness and appeal, combined with its musical genre, made the show a relatively easy sell to a mainstream audience. *Oklahoma!*'s box office targets were exceeded by 5%.

Membership sales were strong in 2020, with 1,359* memberships sold, which was a 2% growth vs. 2019

NB: These numbers do not reflect COVID-19 returns.

AUDIENCE DEVELOPMENT

Our continued focus in 2020 was on being open and accessible, and broadening our reach by gathering new audiences every year.



- Both *Cloudstreet* and *Oklahoma!* seasons attracted a disproportionate number of first-time buyers. A total of 12,329 single tickets sold in 2020 between the two shows, and the average

KEY STRATEGIES

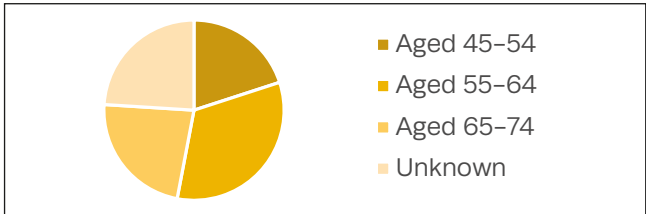
ACCESS - CONNECTING WITH AUDIENCES



proportion of first-time buyers was 25%. This was a significant increase from 19% FTBs of total purchasers in 2019.

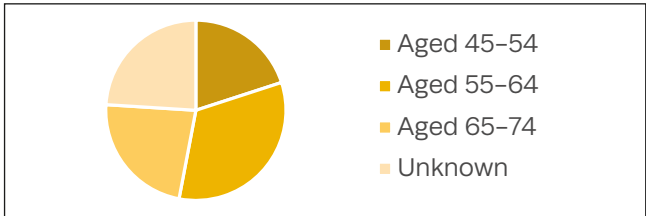
- According to Culture Counts, our core demographics for *Cloudstreet* & *Oklahoma!* are:

Cloudstreet



Gender: 79% Female, 20% Male

Oklahoma!



Gender: 76% Female, 23% Male

- Of the total audience surveyed, 1.5% of respondents identified as being from Aboriginal or Torres Strait Islander background. This was a significant increase vs .7% average in 2019.
- We significantly exceeded our target of increasing our audience with disabilities by 1%. In 2020, an average of 10.67% of patrons identified as having a disability. This dramatic increase can be attributed to the accessibility of the *Unsung Heroes* digital live stream that attracted a disproportionately high number of people with a disability.

AUDIENCE ENGAGEMENT

We continued to measure audience engagement and impact through the Culture Counts survey platform. Audiences are sent a post-show survey within 24 hours of attending a show.

The surveys measure a consistent set of dimensions, as well as collecting demographic information.

- Culture Counts data suggests that both *Oklahoma!* and *Cloudstreet* were well received. *Oklahoma!* achieved higher dimension scores across the board with the exception of relevance, presumably due to the local nature of *Cloudstreet*'s story.

	CLOUDSTREET	OKLAHOMA!	2020 AVG
Captivation	85	84	86
Connection	43	65	73
Distinctiveness	48	82	79
Enjoyment	84	n/a	n/a
Excellence (national)	63	73	76
Innovation	74	88	80
Meaning	48	70	76
Relevance	76	55	76

We also embarked on creating a new brand benchmark for the net promoter score for the Black Swan brand. This was previously measured by show.

KEY STRATEGIES

ACCESS - INCLUSION

DIVERSITY

Gender parity and cultural diversity in the arts is at the core of our values and purpose. We are pleased to report that Black Swan achieved our 2020 KPIs for gender parity across *Cloudstreet*, *Unsung Heroes* and *Oklahoma!* seasons. Gender parity was also maintained at Board level.

ARTISTIC DIVERSITY

Our responsibility as the State Theatre Company of WA is to ensure that Aboriginal voices and faces are represented and celebrated on our stages each year. It is our aim to employ Aboriginal artists in every production, be it on stage as an actor or as part of the creative team. Maali Festival (postponed to 2021) was curated by two Aboriginal artists Ian Michael (Wilman Nyoongar) and Chloe Ogilvie (Yamatji Nhanda). The new work *York* (postponed to 2021) was co-written by a Aboriginal writer Ian Michael and included actors Shareena Clanton (Wongatha, Yamatji and Nyoongar, Gitja), Alan Little (Wilman Nyoongar), composer Dr Clint Bracknell (Nyoongar), co-director Ian Wilkes (Balladong, Whadjuk Nyoongar) who also

participated in Zoom rehearsals for *The Cherry Orchard*. Megan Wilding (Gamilaroi) was involved in a creative development for *Animal Farm* in early March and Irma Woods (Minang/Goreng Nyoongar) participated in workshops in November.

Cloudstreet employed three First Nations actors, Ian Michael, Ebony McGuire (Ballardong Nyoongar) and Guy Simon (Birripi/Worrimi – Melbourne Season). *Unsung Heroes* engaged one Aboriginal actor Ian Wilkes and one Aboriginal writer Barbara Hostalek (Yawaru/Gija). The multi-diverse cast of *Oklahoma!* also included Aboriginal actor Laila Bano-Rind (Yamatji/ Wongi). Director Richard Carroll was pleased that the estate of Rodgers and Hammerstein agreed to the cross-gender casting in *Oklahoma!* with actor Emily Havea being cast as cowman Curly McLain.

Resident Artist, actor, writer and disability advocate Julia Hales continued her tenure with the company and actively promoted the talent and voices of artists with a disability to the WA theatre and art sector.

CULTURAL DEVELOPMENT WORKSHOP

On 30 January, Black Swan workshop and office staff with guests from Barking Gecko Theatre engaged in a half day Cultural Development Workshop with elders Barry and Oral McGuire in the Studio Underground.

The workshop aimed at giving all staff a basic knowledge and appreciation of different Aboriginal cultures, in an organisational context. The workshop explored what 'culture' is in general, and its influence on our lives. There was also a focus on the Aboriginal culture specific to the Perth metropolitan area and demonstrated some of the key cultural differences including family relationships and 'Aboriginal English' language/terminology differences.

ACCESS INITIATIVES

In a COVID-19 affected year we attempted to deliver access initiatives at both His Majesty's Theatre and State Theatre Centre. Actor and Auslan

KEY STRATEGIES

ACCESS - INCLUSION

interpreter Brenna Harding, who played Rose Pickles in *Cloudstreet* shared a special message about our Auslan interpreted show on Wednesday 11 March and participated in a live video shared on our social media channels.

- Both productions of *Cloudstreet* and *Oklahoma!* included audio described services and a tactile tour of the set, plus scheduled Auslan signed performances.
- *Oklahoma!* also engaged captioning service.
- The 2021 season launch presentation "With Love" was Auslan signed on the Octagon Theatre stage at UWA.

All our videos produced in 2020 were captioned and subtitled, including the Digital production of *Unsung Heroes: A Festival of Western Australian Stories*.



OUR REGIONAL AND METRO AMBASSADORS

Our metro and regional Ambassadors are passionate theatre advocates who act as a conduit between the Company and their respective Western Australian communities. Our Ambassadors are an integral part of Black Swan's engagement strategy. We hope that by giving metro and regional theatre enthusiasts the opportunity to connect with their State Theatre Company, they will gain the

confidence to network and engage with the arts on a much deeper level, continue an appreciation for theatre and forge lasting connections between the company and their community. We welcomed our Merredin and wheatbelt ambassadors Michelle Gethin, Estelle Madaffari and Ross Becket to the York play reading at the York Town Hall on 1 August. This was our first public outing since the COVID-19 lockdown.

IN 2020 WE THANK

Mary Jarzabek (Broome)

Terry Thompson & Russell Chandler (Busselton)

Sabrina Dowling Giudici & Kim Whitehall-Holla (Carnarvon)

Patricia Renoir-Weston & Derek Weston (Denham/Shark Bay)

Victoria Coyne (Donnybrook)

Victoria Brown (Esperance)

Neil Gregson and Michelle Bambling (Geraldton)

Norma Latchford (Kalgoorlie)

Laurianne Bonney (Karratha)

Leslie Balinski (Katanning)

Kellee Aberg & Veronica Clarke (Mandurah)

Meredith McCormack & Ian Smith (Margaret River)

Michelle (Meg) Gethin, Estelle Madaffari & Greg Shea (Merredin)

Brie Healy (Tom Price)

Ross Beckett (Wheatbelt)

Our Metro Ambassadors are Madison Gracie, Nicky Nolan and Georgie Perrott connecting Black Swan to local community groups in the metro area.

KEY STRATEGIES

ACCESS - PARTNERSHIPS



Chairs Dinner LR Nicola Forrest, Clare Watson, Rick Heath and Elizabeth Gaines
Image by Matt Jelonek

ENABLING OPPORTUNITY

PARTNERSHIPS

At Black Swan we are accountable for our core values and aim to embody these through our conversations and programs with and for our partners. One of our core values; Walking Together is essential when working with our stakeholders.

Our valuable discussions with our community and our innovative approach to curating tailored packages for our clients is a priority when programming for our annual events. The company continues to develop and prospect for new business relationships that benefit and grow the business, our values, and our brand.

Black Swan partners are industry leaders who support the company through their community led initiatives. This enables support across a variety of sectors including accommodation, business advisory, education, mining and resources, finance, hospitality, health, law and media.

Cloudstreet was the first production where we introduced Fortescue as our Principal Partner. Black Swan and Fortescue are both strong Western Australian brands with a shared ambition for our State and a dedication to building vibrant communities.

This partnership has assisted us in connecting more broadly with the Western Australian public and will help deliver programs which can make a real impact regionally, nurture new local talent and support our artistic programs.

The reopening of His Majesty's Theatre with *Cloudstreet*, represented an opportunity to promote and showcase our hospitality partner, Brookfield Place as our hospitality destination of choice.

Brookfield restaurants offered *Cloudstreet* ticket holders a 15% discount. MIX 94.5 also promoted "Win on the Web" competitions in conjunction with Brookfield Place.

In 2020 one of the key challenges was our inability to provide our stakeholders with some deliverables, in

KEY STRATEGIES

ACCESS - PARTNERSHIPS

particular, ticket allocations and event participation due to the cancellation/postponement of shows and events. The company worked proactively and cooperatively with our stakeholders to ensure that communication and expectations were met.

Our innovation during this time provided for two digital project opportunities that delivered our stakeholders the opportunity to upskill, connect and get creative in their digital world.

The *Storytelling Project* was an initiative supported by Wesfarmers which was given permission to be shared among the company's entire shareholders. The aim of this project was to build and provide tools for clients focused on learning the art of public speaking and the notion of how to create, engagement through the art of storytelling. This workshop was filmed and delivered by writer and actor Andrea Gibbs with support from the Development Team at Black Swan.

Our Place In this World was a project again supported by Wesfarmers Arts with the focus to promote international conversation with global arts leaders. The series provided the opportunity for arts organisations around the world to engage in dialogue with a Western Australian company.

Each interview focused on the phrase '*our place in this world*', asking questions around the impact of COVID-19 on the arts; their views about the future of the arts industry locally and internationally; what the opportunities could create; and what '*Keeping Creativity Alive*' means to them.

The interviews were hosted by our Executive Director Rick Heath over ten weeks and were promoted on social platforms such as on Facebook, Instagram, and LinkedIn. The program reached 3,714 people.

Our bespoke relationship and tailored initiatives with our partners are a tribute to the strong and trusted associations that the company continues to develop.

Post lock down, the company hosted key partner events to provide exclusive experiences and access to artists and insight into the company's future. Highlight events included the 2020 Chair's Dinner; an invitation to all executive stakeholders to dine at Shadow Wine Bar with guest speakers from the company's principal partner, Fortescue Metals Group CEO, Ms. Elizabeth Gaines, Black Swan Chair, Ms. Nicola Forrest, and the company CEOs. This event offered an opportunity for our shareholders to understand the projects that were delivered throughout the year and provided a vision and conviction about the year ahead.

Corporate Night was launched for *Oklahoma!*, This event hosted over 100 stakeholders and their clients pre-show with the objective to recognise and drive corporate engagement, increase business relationships and build audience reach.

The 2021 Season Launch at Octagon Theatre offered members and stakeholders an exciting introduction to the 2021 season. The event was attended by 310 people and was live streamed on Facebook and screened at a separate event location at UWA to accommodate COVID-19 restrictions.

Black Swan continues to build accessibility and reach as we move forward towards another exciting year. Emphasis on widening our reach to our regional colleagues continues to develop as we continue to seek high value cash partnerships to help build our program and priorities as the State Theatre Company of WA.

Our valued partner Fortescue Metals Group has continued to support the company's commitment to regional engagement opportunities, and provide a strong platform to further engage and develop our presence both in touring programs, and education and community initiatives.

KEY STRATEGIES

ACCESS - PARTNERSHIPS

In 2020 we received \$548,334 in cash support from our partners with added value from in-kind services at \$258,700. In addition to this we signed two new partners in late December, Vasse Felix Wines which replaced Sandalford Wines and an added beer sponsor, Carlton United Beer, Pirate Life, as event sponsor for Season Launch.

We received continued support from The Australia Council for the Arts and Western Australian Department for Local Government, Sport and Cultural Industries with multi-year funding of at \$661,697 and \$1,674,306 respectively. Lotterywest support was also critical with COVID-19 recovery grant initiatives totalling \$348,632.

We would like to express our gratitude to all our 2020 government and business partners. Your trust and support over the challenging year is greatly appreciated.

PHILANTHROPY

The generosity of individual donors and philanthropic foundations enables Black Swan to ensure a strong, sustainable and artistically vibrant future for theatre in Western Australia.

By the opening night of *Cloudstreet* on 22 February 2020, the *Cloudstreet* Donor Circle had raised \$28,000 helping bring to life one of WA's most iconic stories. This contribution enabled one of Black Swan's most daring and ambitious theatre productions to be staged and experienced by over 10,000 patrons.

The *Cloudstreet* Donor Circle and The White Swans attended His Majesty's Theatre for a rehearsal visit and Q&A with Director, Matthew Lutton.

Upon the announcement that COVID-19 would result in the cancellation of almost the entire 2020 season, the Black Swan family of donors came together to support the company. 218 Black Swan members and ticket holders generously donated the value of their 2020 season packages and individual tickets to the company generating \$57,087. To all ticket holders and members who donated the value



Tim Winton with *Cloudstreet* cast and creatives



Cloudstreet Donor Circle rehearsal visit

of their tickets during that uncertain time, thank you.

We had success in our end of financial year fundraising campaign. The three goals of the campaign were to keep cast and creatives employed throughout COVID-19 lockdowns, continue to tell West Australian stories in new and innovative ways; and provide free community access to online theatrical experiences. Donors contributed \$49,804 during this campaign, a 109% increase on 2019. A total of 269 donors contributed which was a 512% increased engagement from 2019 campaign. 200 of

KEY STRATEGIES

ACCESS - PARTNERSHIPS



these donors (74%) were giving to Black Swan for the first time.

Digital productions and virtual experiences were embraced and supported by donors in 2020. During the lockdown, donors were invited to attend virtual rehearsal visits for *The Cherry Orchard* with the Director and cast talking about their experiences of working remotely. Donors joined the rehearsal rooms via Zoom. Donors supported the launch of Black Swan Home Theatre which provided free community access to online theatrical experiences – allowing anyone, regardless of location, financial capacity, or physical ability, to engage with West Australian theatre. 60 new donors were engaged because of the digital presentation of *Unsung Heroes*. These donors were situated across Australia, with increased donations generated from areas that were in lockdown at the time of the production (outside of Western Australia).

When it was safe to return to the theatre in July, donors were the first invited to join the cast and creatives of *York* in our rehearsal room.



Donors attend *York* playreading

KEY STRATEGIES

ACCESS - OUR 2020 PARTNERS

PRINCIPAL PARTNER					
					
GOVERNMENT PARTNERS					
 Department of Local Government, Sport and Cultural Industries Black Swan State Theatre Company is supported by the State Government through the Department of Local Government, Sport and Cultural Industries.				 Australia Council for the Arts Black Swan State Theatre Company is assisted by the Australian Government through the Australia Council, its arts funding and advisory body.	
FUTURE FUND FOUNDING PARTNER ARTISTIC DIRECTOR PARTNER SECTOR DEVELOPMENT PARTNER BUSINESS ADVISORY PARTNER					
				 	
PROJECT PARTNER			PRODUCTION PARTNERS		
			 		
FOUNDATION PARTNERS					
				  	
CORE PROGRAM PARTNERS					
				 	
ACCOMMODATION PARTNER		WINE PARTNER		AIRLINE PARTNER	
					
MEDIA AND MARKETING PARTNERS					
				  	
EVENT PARTNER		LEGAL PARTNER		NEIGHBOURHOOD PARTNERS	
				 	
BLACK SWAN FUTURE FUND DONORS		PATRONS CLUB		LEGACY LEADERS	
		WHITE SWANS			
		PRIVATE GIVING LOCAL LARRIKINS			
		ENCORE! DONORS			
		CLOUDSTREET CIRCLE			

KEY STRATEGIES

ACCESS - PHILANTHROPY



Donor Launch LR: Nicola Forrest, Annie Fogarty, Tracey Crompton & Sandy Honey
Image by Matt Jelonek

Black Swan held its inaugural Donor Launch on stage in the Heath Ledger Theatre inviting donors who had contributed over \$1000 during 2020. Guests were joined by the cast and creatives of *Oklahoma!* and a sneak peek of the 2021 Season, "With Love".

THE WHITE SWANS launched their 2021 giving group on opening night of *Oklahoma!* with a private event at The Alex Hotel before watching the in-the-round production. We would like to thank Michela Fini, Sallie-Anne Manford and Sandy Honey for their enthusiasm and leadership, and for reinvigorating this giving circle.

THE BLACK SWAN GALA was postponed in 2020 due to COVID-19.

2020 was a year of change for our Philanthropy department, as we bid farewell to Philanthropy Manager, Chandra Woodley and Development Coordinators, Liam Smith and Demi-Paige Rewell.

THE PUBLIC HEALTH CRISIS OF 2020 brought with it new, unexpected challenges. With the impacts of the COVID-19 being felt across all sectors, the

fundraising market became increasingly competitive, with reduced audiences. Additionally, like most arts organisations, the pressure to increase income intensifies as the ambition of the projects grow. In 2020, Interim Development Director, Tiffany Lucas conducted a Philanthropy Strategic Review. Exciting philanthropic initiatives have been planned, including new giving programs, a new Philanthropy Advisory Board and a Young Professionals Group.

During 2020, The Future Fund Charter was updated, creating separate restricted and unrestricted funds. The aim of the Unrestricted Fund is to enable the company to undertake major arts projects every 2-3 years, such as a large-scale theatre productions or international tours. The Future Fund ensures the ongoing viability of the company and provides financial stability through this period of uncertainty.

We are grateful to our foundations, private giving groups and supporters who have made donations, recruited new donors, and otherwise supported the company throughout 2020. Thank you.

KEY STRATEGIES

ACCESS - PHILANTHROPY

FOUNDING PATRON

Founding Patron, Janet Holmes à Court AC has played a significant role in the development of Black Swan, providing a platform for growth of arts and culture in Western Australia.

BLACK SWAN FUTURE FUND

The Black Swan Future Fund enables us to create bold and adventurous theatre with the world's best artists, take our stories to the world, and build a strong financial foundation for Black Swan. The Future Fund enabled us to stage the epic production of *Cloudstreet*.

In 2020, Tony and Michelle Grist made a generous contribution of \$25,000 into the Future Fund.

[Black Swan Future Fund Founding Partner](#)



[Inaugural Major Donors](#)

Mimi & Willy Packer

Tim Roberts Giving

Angela Roberts

Tony & Michelle Grist

Katrina & Craig Burton

Ungar Family Foundation

Linda Savage & Stephen Davis

Alan & Jenny Cransberg

Gilbert George

Janet Barron & Geoffrey Bourhill

Ben & Gina Lisle

Sue McDonald & Mark Westbrook

Anonymous Donors

FOUNDATION PARTNERS

Crown Resorts Foundation and Packer Family Foundation provided critical support to Black Swan's Creative Learning Team funding our Cygnet Learning Resources for schools, Work Experience Intensives for students, Regional Access Programs, specialist workshops and our *Unsung Heroes* Program which provided free access to six digital *Unsung Heroes* solo performances presented on Vimeo. *Unsung Heroes* was accessed by metropolitan, regional and interstate schools.

The McCusker Charitable Foundation supports our Resident Artist Program. This program provides artists with resources in specific areas of expertise, and sustained engagement with Black Swan across the year. During the lock down phases of COVID-19 our Resident Artists used online platforms to continue to thrive in the program. Resident Artists attended online programming meetings and contributed to future artistic planning for the company.

Funny Girl is a new Black Swan playwright development program generously supported by **Malcolm Robertson Foundation** to commission female standup comedians to write new comedic theatre scripts for Black Swan to stage in future years. In 2020, Black Swan commissioned comedian Andrea Gibbs to write *Barracking for the Umpire*. The script is currently in development.



PACKER FAMILY
FOUNDATION

McCusker
Charitable
Foundation



PATRONS CLUB

Members of our Patrons Club strengthen WA's theatre sector by enabling collaboration between emerging and experienced artists, telling new stories on stage and welcoming new audiences to the theatre.

The Stan Perron Charitable Foundation

The Simon Lee Foundation

KEY STRATEGIES

ACCESS - PHILANTHROPY

ENCORE! GIVING PROGRAM

Our Encore! Giving Program is the foundation of our Philanthropy Program, with donations directly invested into our annual season of theatre.

ENCORE! \$10,000 AND ABOVE

Nic Christodoulou

APPLAUSE \$5,000 TO \$9,999

David Cooke
Warwick Hemsley
Stuart Evans
Delys & Alan Newman
Tuite Family Foundation
Walter Millstead
Alan & Jenny Cransberg

OPENING ACT \$2,500 TO \$4,999

Michael & Helen Tuite

FIRST CALL \$1,000 TO \$2,499

Bernard Aylward & Madeleine Galbraith
Lianne & Raymond Gianoli
Dale Higham
Stephanie & Roland Kaiser
Sheila Mackay
Susannah Morris & Paul Johnson
Ben Elton
Judith Evans
Robert Mulcahy
Ross & Frances Ledger
Jan & Bryan Rodgers
Matthew Swinbourn
Freda & James Irenic
Bradley Van Luxemborg & Jane Bell

LOCAL LARRIKINS

Larrikins are lovers of theatre who are passionate about engaging young people in theatre and seeing our stories on stage. In 2020, Local Larrikins donations supported *York*, and while it was not staged due to COVID-19, the production spent four weeks in development.

Bill Bloking
Robyn Tamke
Simon & Alison Stewart

WHITE SWANS

White Swans help us bring the best artists in Australia to WA, to delight and entertain audiences.

They play an important role in enriching Perth's growing enthusiasm for the arts, sharing their passion with like-minded Western Australians. In 2020, White Swans donations supported *Cloudstreet*.

Michela & Adrian Fini OAM
Sallie-Anne & Michael Manford
Sandy & Peter Honey
Linda & John Bond
Tracey & Charles Crompton
Warren & Linda Coli
Debbie & Pete Chappell
Treffina & Graham Dowland
Marco D'Orsogna & Terry Scott
Annie & Brett Fogarty
Sue McDonald & Mark Westbrook
Wendy & Garry Prendiville
Carolyn & Jon Stewart
Camillo & Joanne Della Maddalena
Willy & Mimi Packer
Tim & Rose Moore
Peter & Lindsey Platt
Nadia & Jonathan Lefroy
Heather Zampatti & Peter Strachan

CLOUDSTREET CIRCLE

Dan Andersson & Dinni Prihandayani
Monique Beaudoire
David Cooke
Alan & Jenny Cransberg
Andrew Crocker & Dianne Sunderman
Stuart Evans
Felicity Gooding
Lorraine Manning
Linda Savage & Stephen Davis
The Stan Perron Foundation
Mary-Ruth Squire
Charlotte Welton

LEGACY LEADERS

Legacy Leaders are visionary donors who have made a bequest to Black Swan to support theatre now and for generations to come.

Anita Clayton
Shane Colquhoun & Leigh Cathcart
Andree McIntyre

Thank you to our family of donors who wish to remain anonymous and all who contribute to our Encore Giving Program.

KEY STRATEGIES

FINANCE & GOVERNANCE

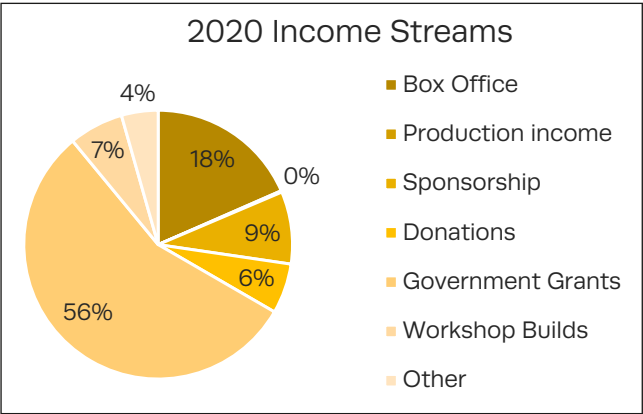
FINANCIAL MANAGEMENT

The net profit for the 2020 financial year was \$2,055,339, after taking into account the revaluation of the Company's financial assets of \$1,653,022.

The financial management of the Company continues to be of the highest standard with continuous improvements to ensure the finance function operates within best practice, policies and procedures. Monthly reporting is provided to the Company's leadership team and the Board's Finance and Risk Committee, to ensure the best financial governance practices are in place.

INCOME

The proportion of earned income as a percentage of total revenue is as follows:



RESERVES POLICY

Black Swan aims to maintain its reserves at 20% of annual turnover. At 31 December 2020, reserves including funds held in escrow and non-cash assets increased to 83% of annual turnover. The increase in reserves is mainly driven by the revaluation of the Company's investment portfolio.

In 2017, the company established a Black Swan Future Fund Reserve. The purpose of this reserve is to build an endowment style fund to ensure the sustainability and ongoing success of the company. The reserve forms a major part of the company's long-term investment and growth strategy. The Future Fund Charter was updated in 2020. The Future Fund is

separated into restricted and unrestricted sub funds. The restricted funds are to secure the ongoing viability of the organisation, whilst the unrestricted funds are to facilitate large scale arts projects and developments approved by the Board. No funds were drawn down from the Future Fund in 2020.

Funds held in reserves are also maintained within interest bearing accounts, approved by the Finance and Risk Committee or in an investment portfolio, managed by Credit Suisse. The performance of the portfolio is regularly monitored by the Finance and Risk Committee. Access to funds held in reserve must be approved by the Board. Access to Reserve Incentive Fund funds, held in escrow, requires the approval of both State and Federal arts funding agencies.

GOVERNMENT DEPENDENCE

Black Swan's dependence on financial support from Government sources was 56% of total revenue.

GOVERNANCE PRACTICES

Black Swan's Corporate Governance Charter details the role of the Board, its sub-committees and that of the Board, Executives and Management. The Charter was reviewed and updated in 2020. An Investment and Reserves Policy was also adopted in 2020.

Black Swan's Risk Management Register is reviewed at each meeting of Finance and Risk Committee. All insurance policies are reviewed annually by the Finance and Risk Committee to ensure they are adequate. A full Occupational Health and Safety (OH&S) review is planned for early 2021 and a full report will be presented to the Board.

MANAGEMENT AND STAFF

The role of Executive Director changed in 2020, with Rick Heath being appointed Executive Director / Co-CEO. Clare Watson remains in her role as Artistic Director / Co-CEO. The company undertook an organisational restructure across the year, with a number of changes to key management and other positions. Salaries for permanent staff increased by 2% from 1 January 2020, as part of the continuing process to remain competitive within the market.

KEY PERFORMANCE INDICATORS

2020

STRATEGIC GOAL	CRITICAL SUCCESS FACTORS (STRATEGIC KPIS)	2020	COMMENTS
1. To be a leader in creative partnerships and the development of new work.	Recognised by our peers nationally and internationally through:		
	a) award nominations	●	16 PAWA Nominations (3 wins), finalist Sukhjot Kaur Khalsa NSW Mona Emerging writing award; Finalist SKK 7NEWS Young Achiever Awards WA, 3 nominations to Celebrate WA delayed until 2021 due to COVID (Linda Savage, Sukhjot Kaur Khalsa (announced as a finalist in 2021) and Ian Michael)
	b) co-production opportunities	●	<i>Cloudstreet</i> - co-production with Black Swan and Malthouse Theatre, presented as part of Perth Festival.
	c) touring invitations	●	<i>You Know We Belong Together</i> invited to Edinburgh Festival - postponed due to COVID-19 <i>Every Brilliant Thing</i> - state and national tour planned for 2021, to present 40 shows (in addition to the Perth Season) across 18 venues.
	Recognised by our audiences through:		
	a) positive reviews (4 star average across the year)	●	4.09 star average across 2020
	b) annual average Net Promoter Score above 40% (0-50 is good. Above 50 is excellent). Negative is poor)	●	Achieved an average of 52% across <i>Cloudstreet</i> , <i>Unsung Heroes</i> , and <i>Oklahoma!</i>
	Average Culture Counts Excellence rating of 70 and Relevance rating of 75. (0 being poor - 100 is excellent)	●	Excellence Rating average for 2020 = 68 Relevance rating for 2020 = 65.5 (Data includes <i>Oklahoma!</i> & <i>Cloudstreet</i> only)
	Commission and develop new work every year.	●	Creative Development - York; <i>The Cherry Orchard</i> ; <i>Animal Farm</i> ; The Big Mac Project (supporting independent artists); Bachelorette Project (with Bronwyn Batten and Julia Hales - supporting independent artists) Commissions - <i>Barracking for the Umpire</i> (Andrea Gibbs). First of a trilogy of female comedians who will be writing for Black Swan, generously funded by the Malcolm Robertson Foundation & the City of Perth. <i>816 Celsius</i> (Will O'Mahony). WA writer and story.
	World premiere new work every year.	●	1 world premiere in 2020 - <i>Unsung Heroes</i> . Digital delivery due to COVID-19. Livestream reached 1060 viewers, on demand reached 577 viewers.
	Create new partnerships and collaborations each year, that grow audiences and sustain the company into the future.	●	Established relationship with The Blue Room Theatre to program <i>Playthings</i> for 2021. Secured additional govt funding (\$150K) to proceed with project. Developed relationship with Marrugeku to secure 2021 presentation of dance theatre work. Secured presentation and investment of \$50K from Perth Festival for the 2021 presentation of <i>The Cherry Orchard</i> . Secured Lotterywest funding to initiate sector campaign, welcoming audiences back into the theatre post-COVID-19 (Spare Parts Puppet Theatre, Yirra Yaakin Theatre Company, The Blue Room Theatre, WA Youth Theatre Company, Performing Lines, Black Swan State Theatre Company)

●	Achieved
●	In progress toward target
●	Not achieved

KEY PERFORMANCE INDICATORS

2020

STRATEGIC GOAL	CRITICAL SUCCESS FACTORS (STRATEGIC KPIS)	2020	COMMENTS
2. To be open, accessible and broaden our reach, by gathering new audiences every year	Achieve gender parity in our creative teams each year.		Achieved for <i>Cloudstreet</i> , <i>Unsung Heroes</i> and <i>Oklahoma!</i>
	Sustain gender parity at Board and executive level.		Maintained in 2020.
	Ensure Aboriginal voices and faces are represented and celebrated on our stages each year.		Maali curated by indigenous artists; York First Nations work (1 writer, 2 actors and 1 director) – (both postponed to 2021 due to COVID-19); <i>Cloudstreet</i> (3 actors); <i>Unsung Heroes</i> (1 actor, 1 writer); <i>Oklahoma!</i> (1 actor).
	Increase audiences by 10% each year.		Due to COVID-19 and show cancellations we did not increase our audiences by 10%.
	Broaden our 25 to 45 year age demographic to 40% of total audience, each year.		12% average between <i>Cloudstreet</i> and <i>Oklahoma!</i> (Source: Culture Counts)
	Increase our Aboriginal and culturally diverse audience by at least 1% each year.		2020 average across <i>Unsung Heroes</i> and <i>Oklahoma!</i> is 1.5% (NB: Not enough data for <i>Cloudstreet</i>) which is a 25% increase vs 2018.
	Increase our audience with disabilities by at least 1% each year.		2020 average is 10.67% average for <i>Unsung Heroes</i> and <i>Oklahoma!</i> (NB: insufficient data to report on <i>Cloudstreet</i>) which is a 171% increase vs 2018.
3.To activate the State Theatre Centre and other spaces around the state	Present min. of 7 works at the State Theatre Centre and other Perth venues each year.		2 works at STCWA – impact due to COVID-19
	Deliver tailored or toured works in schools each year.		40 Specialist Workshops (Design / Writing / Performance) / 502 participants (Exceeded projected KPI 25 workshops)
	Tour regionally each year – to performing arts venues / community spaces, or schools.		14 Regional Workshops + 1 Interstate (Digital) workshop 272 participants. Planned tour of <i>Unsung Heroes</i> cancelled due to COVID-19. Holds on departmental funding. Digital offering of <i>Unsung Heroes</i> was streamed and reached a large audience.
	Develop ‘activation’ activities alongside each season, at the State Theatre Centre or other performance venues.		<i>Cloudstreet</i> – Member briefing; rehearsal visit for donors, photo/social media activation with set items in foyer of His Majesty’s Theatre, donor pre-show function. <i>The Cherry Orchard</i> – Digital read of <i>The Cherry Orchard</i> for donors (34 pax). <i>Summer of the Seventeenth Doll</i> – Digital screening reached audience of 834 unique viewers. <i>Unsung Heroes</i> – 10 x design, writing and solo performance workshops with <i>Unsung Heroes</i> cast at 7 schools throughout City of Joondalup; live post-show online Q&A with cast and creatives. <i>Oklahoma!</i> – Member Briefing reached capacity of 70 guests; pre-show donor function. York – Rehearsal visit for donors; public reading at York Town Hall full capacity at 140pax
4.To be financially sustainable and create capacity to take risks	By 2021, triple the value of the company’s Production Fund, as a sustainable and independent finance stream.		Postponed. A new philanthropic strategy has been developed and agreed by the Board effective from late 2020/early 2021 to grow the future fund to \$5m over next 5 years. Future fund value at 31.12.19 \$1.092m plus \$1.282m in FMG shares now all incorporated into Portfolio at credit Suisse and at 31.12.20 valued at \$4.282m. The revaluation was \$1.653m and remainder was cash returns. FF value as at 31.12.20 \$4.284M
	Grow fee for service business unit (set construction workshop) to see ROI of 100% by 2021.		The WAM project created a revenue of \$347k with a profit of \$77k. Whilst additional external builds (revenue \$70k resulting in \$21k profit) have been undertaken in 2020 for WA Opera, Yirra Yaakin, Barking Gecko and Perth Festival. The future of the workshop business is subject to ongoing discussion with DLGSC
	Maintain annual subscription base numbers each year and grow single ticket audience by 10% each year.		1,359 subscriptions in 2020 (pre-COVID-19) which was a 2% decline vs. 2019. Single Ticket audience growth was negative due to COVID-19.
	Grow corporate income and develop new business income offerings for market by 20%. Aim for 20% min ROI on all corporate offerings.		In progress. The projected stakeholder cash contribution was not achieved. This projected growth has now been identified in the strategic plan and is targeted towards donor and major gifts. The establishment of the YPG and PAB is in progress and will deliver high value cash injection. Corporate partnership contracts are being reviewed..

OUR PEOPLE

FROM 1 JANUARY TO 31 DECEMBER 2019

ARTISTIC DIRECTOR Clare Watson	PARTERNSHIPS MANAGER Sharni Ashby (resigned 26 February 2020) Georgia Clark (appointed 18 August 2020)
EXECUTIVE DIRECTOR Rick Heath (appointed 20 February 2020)	PARTNERSHIPS CORDINATOR Liam Smith (resigned 31 January 2020) Angela George (6 February to 23 October 2020)
INTERIM EXECUTIVE DIRECTOR Danielle Norrish (contract ended 6 April 2020)	PHILANTHROPY MANAGER Chandra Woodley (resigned 5 March 2020)
DIRECTOR OF FINANCE Sarah-Jane Watkins	PHILANTHROPY COORDINATOR Louise Coomber (appointed 2 January 2020)
FINANCE OFFICER Katie Gugliotta	INTERIM DEVELOPMENT COORDIANTOR Cate Creedon (appointed 26 October 2020)
DIRECTOR OF OPERATIONS Deanna Faust (appointed 24 August 2020)	DIRECTOR OF MARKETING Larissa Somm
COMPANY MANAGER Chantelle Iemma	PUBLIC RELATIONS MANAGER Irene Jarzabek
ASSOCIATE PRODUCER Zoe Hollyoak (resigned 31 January 2020) Jessica Knight (retuned from maternity leave)	DIGITAL MARKETING MANAGER Maya Kavanagh (appointed 28 January 2020)
LITERARY DIRECTOR Polly Low	MARKETING ASSISTANT Olivia Atley (appointed 6 October 2020)
ARTISTIC ASSOCIATE Ian Michael	CREATIVE LEARNING MANAGER Christie Sistrunk
RESIDENT ARTISTS Julia Hales, Chris Isaacs, Sukhjot Kaur Khalsa (resigned 12 June 2020), Ian Michael, Chloe Ogilvie	TICKETING AND SYSTEMS COORDINATOR Amy Welsh (resigned 8 December 2020) Rachel Doulton (appointed 19 October 2020)
DIRECTOR OF PRODUCTION Stewart Campbell	TICKETING OFFICERS Linda Pope Emilie Monty (appointed 3 November 2020) Sinead Swords (resigned 1 July 2020)
DEPUTY PRODUCTION MANAGER Katie Moore (appointed 5 October 2020)	TICKETING & ADMINISTRATION OFFICER Demi-Paige Rewell (resigned 16 June 2020)
WORKSHOP MANAGER Les Hickford	OFFICE MANAGER & EXECUTIVE ASSISTANT Erin Howe (appointed 16 November 2020)
TECHNICAL MANAGER Alex Fisher (resigned 25 November 2020)	ARTISTIC REFERENCE GROUP (ARG) 2020 • Prof. David Shirley (ARG Chair & Director on Black Swan Board) • Clare Watson (Artistic Director) • Zoë Atkinson (Director on Black Swan Board) • Rob Brookman • Rick Heath (Executive Director) • Wendy Martin • Barry McGuire • Rob McKenzie • Francois Witbooi (Director on Black Swan Board)
SCENIC ARTIST Marek Szyler	
SET BUILDERS Ben Green, Jordan Lee, Alison Little, Stephen Matthews, Kip Wood-Smith	
WARDROBE MANAGER Lynn Ferguson	
COSTUME CUTTER Marie Nitschke-McGregor (resigned 18 December 2020) Jenny Edwards (appointed 27 October 2020)	
COSTUME TECHNICIANS Jenny Edwards, Sarah Forbes, Nicole Marrington	

Photo credits: Philip Gostelow, Daniel J Grant, Matt Jelonek, Dana Weeks. **Videography:** Birdhouse Media, Horse and Hound, Toolbox Creative.

DIRECTORS' REPORT

The Directors present their report together with the financial statements of Black Swan State Theatre Company Ltd ("the Company") for the financial year ended 31 December 2020.

Directors

The following persons held a position of a Director during 2020 including those current as at the date of this report:

- Nicola Margaret Forrest (Chair)
- Alan John Cransberg (Deputy Chair) – Resigned 25 June 2020
- Francois Vivian Witbooi (Deputy Chair) – Appointed Deputy Chair 25 June 2020
- Zoë Atkinson
- Felicity Jane Gooding
- Linda Rosemary Savage
- Professor David Shirley
- Ivan Mark Vella
- Anna Casellas - Appointed 31 January 2020
- Alison Terry - Appointed 31 January 2020
- Margaret (Mimi) Packer – Appointed 29 October 2020
- Dr Clint Bracknell – Appointed 3 December 2020

All Directors have been in office since the commencement of the financial year unless stated otherwise.

Principal Activities

The principal activities of the Company during the financial year were the staging of theatre productions and the development of all associated arts.

The Company's key goals for the next 3 years are as follows:

1. Great Art: to create quality creative experiences with depth, rigour and relevance.
2. Marketing: to build equity in Black Swan's refreshed identity.
3. Family: to be a values driven organisation.
4. Revenue: to be financially sustainable and create capacity to take risks.
5. Culture: to be driven by the values of the organisation.

To achieve these goals, the Company has adopted the following objectives:

1. Increase human and financial resources in creative development, production, long-term creative planning, and community engagement, to support the Western Australian sector.
2. Develop and deliver original work and contemporary interpretations, centred on inclusive, socially motivated, and playful dialogue.
3. Build brand equity in Black Swan's refreshed identity to increase customer retention across single ticket buyers and members (subscribers).
4. Increase accessibility, audience engagement, and new ticket buyers in metropolitan and regional WA.
5. Communicate a clear and compelling future, focussed on the art, and the renaissance of the Company, to positively engage a generous Black Swan family.
6. Invest in the implementation of a comprehensive, long-term development (fundraising) strategy.
7. Increase earned and unearned revenue to ensure the sustainability of the Company.

DIRECTORS' REPORT (CONTINUED)

Principal Activities (Continued)

8. Increase the return on investment from Company resources through increased presenting capacity, partnerships, touring opportunities, and by using alternative venues.
9. Create a culturally diverse, values-driven organisation that supports all internal stakeholders (Staff, Artists, Board, and Reference Groups) to connect in a meaningful, authentic and collaborative way, that delivers exceptional performance.
10. Increase organisational sustainability, capacity, and capability.

Disclosures required under the funding agreement with the Australian Council for the Arts relating to annual financial statements, reserves policy and Directors report that are not included within this document are published in the Company's Annual Report.

Review of Operations

As a result of COVID-19, the 2020 performance season was reduced to allow for COVID-19 lockdowns and restrictions for audience numbers and travel for artists. The Company presented three productions, two in the theatre and one delivered digitally, as opposed to the seven shows and one festival planned. During the year the Company arranged three creative developments workshops in relation to productions planned for 2021/22. The creative learning department delivered forty-six workshops across metro and regional schools. The workshop completed the builds for twenty-five interactives for the West Australian Museum.

Company operations over the past 12 months required adapting existing processes, increased reporting and increased grant writing activity to ensure sound and productive business continuity. A major investment in IT infrastructure has enabled the operations to be better positioned for future COVID impacts.

Significant Changes in the State of Affairs

Significant changes in the state of affairs of the Company during the financial year were as follows.

- Cancellation of four productions and one festival, in addition to the cancellation of a significant portion of the creative learning and community engagement program, as a result of COVID-19.
- Reimagining digital delivery of theatre and associated arts programs.
- Greater reliance on government investment due to reduced ticket sales, however obligations to achieve the KPI's associated with this investment was suspended for 2020 due to COVID-19.
- Deliverables to corporate partners to meet contractual obligations were negotiated and adapted in order to maintain financial support and high levels of stakeholder engagement.

Events since the End of the Financial Year

A one week lockdown in Perth, due to COVID-19, resulted in a delay to the opening of the season of The Cherry Orchard however this did not impact negatively on the financial results of the company. COVID restrictions remain in place regarding audience capacities, at 15th March 2021 these restrictions have been eased to enable 75% of fixed seating venue capacity. The impact of COVID restrictions will continue to be monitored throughout the year.

No other matter or circumstance has arisen since 31 December 2020 that has significantly affected the Company's operations, results and state of affairs, or may do so in the future years.

Likely Developments and Expected Results of the Operations

The Company will continue with its current activities.

Environmental Regulation

The Company is not affected by any significant environmental regulation in respect of its operations.

Insurance of Officers

During the financial year, the Company paid a premium of \$3,770 (2019: \$3,855) to insure the directors, secretary and the executive management of the Company.

The liabilities insured are legal costs that may be incurred in defending civil or criminal proceedings that may be brought against the officers in their capacity as officers of the Company, and any other payments arising from liabilities incurred by the officers in connection with such proceedings. This does not include such liabilities that arise from conduct involving a wilful breach of duty by the officers or the improper use by the officers of their position or of information to gain advantage for themselves or someone else or to cause detriment to the Company. It is not possible to apportion the premium between amounts relating to the insurance against legal costs and those relating to other liabilities.

Indemnity of Auditors

The Company has agreed to indemnify their auditors, PricewaterhouseCoopers, to the extent permitted by law, against any claim by a third party arising from the Company's breach of their agreement. The indemnity stipulates that the Company will meet the full amount of any such liabilities including a reasonable amount of legal costs.

Proceedings on Behalf of the Company

No person has applied to the Court under section 237 of the Corporations Act 2001 for leave to bring proceedings on behalf of the Company, or to intervene in any proceedings to which the Company is a party, for the purpose of taking responsibility on behalf of the Company for all or part of those proceedings.

No proceedings have been brought or intervened in on behalf of the Company with leave of the Court under section 237 of the *Corporations Act 2001*.

Auditor's Independence Declaration

A copy of the auditor's independence declaration as required under section 307C of the Corporations Act 2001 is set out on page 5.

This report is made in accordance with a resolution of the Board of Directors.

Signed on behalf of the Board



Felicity Gooding

Treasurer & Director

Perth, Dated 21 April 2021



Auditor's Independence Declaration

As lead auditor for the audit of Black Swan State Theatre Company Limited for the year ended 31 December 2020, I declare that to the best of my knowledge and belief, there have been no contraventions of any applicable code of professional conduct in relation to the audit.



Amanda Williams
Partner
PricewaterhouseCoopers

Perth
21 April 2021

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T: +61 8 9238 3000, F: +61 8 9238 3999, www.pwc.com.au

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FINANCIAL REPORT

Black Swan State Theatre Company Ltd

Annual Financial Report For the Year Ended 31 December 2020

These financial statements are for Black Swan State Theatre Company Ltd and are presented in Australian dollars.

Black Swan State Theatre Company Ltd is a not for profit Company that is incorporated and domiciled in Australia. Its registered office and principal place of business is :

Black Swan State Theatre Company
Level 1, 182 William Street
Perth WA 6000

A description of the nature of the Company's operations and its principal activities is included in the director's report on pages 2 to 4, both of which are not part of these financial statements.

The financial statements were authorised for issue by the directors on 21 April 2021. The directors have the power to amend and reissue the financial statements.

The accompanying notes form part of these financial statements.

Statement of Profit or Loss And Other Comprehensive Income

	Notes	2020 \$	2019 \$
Revenue	3	5,095,710	5,272,487
Other Income	4(a)	998,950	260,138
Production and theatre expenses		(2,437,924)	(2,617,514)
Education, regional engagement and artist development expenses		(227,232)	(108,989)
Administration expenses		(2,801,470)	(2,565,417)
Depreciation and amortisation expenses		(220,724)	(226,269)
Operating profit		407,310	14,436
Finance Costs	4(b)	4,993	7,468
Profit for the year		402,317	6,968
Other comprehensive income			
<i>Items that may be reclassified subsequently to profit or loss:</i>			
Net profit on revaluation of financial assets	5(d)	1,653,022	811,240
Other comprehensive income for the year		1,653,022	811,240
Total comprehensive income for the year		2,055,339	818,208
Total comprehensive income attributable to members of the entity		2,055,339	818,208

FINANCIALS

Statement of Financial Position

	Notes	2020 \$	2019 \$
CURRENT ASSETS			
Cash and cash equivalents	5(a)	1,327,402	1,899,644
Trade and other receivables	5(b)	117,388	74,999
Other assets	5(c)	201,444	471,822
TOTAL CURRENT ASSETS		1,646,234	2,446,465
NON-CURRENT ASSETS			
Property, plant and equipment	6(a)	284,639	330,788
Financial assets	5(d)	4,530,358	1,748,849
TOTAL NON-CURRENT ASSETS		4,814,997	2,079,637
TOTAL ASSETS		6,461,231	4,526,102
CURRENT LIABILITIES			
Trade and other payables	5(e)	494,190	464,481
Income in advance	5(f)	767,425	845,245
Lease Liabilities	6(b)	10,208	112,478
Provisions	6(c)	126,405	103,420
TOTAL CURRENT LIABILITIES		1,398,228	1,525,624
NON-CURRENT LIABILITIES			
Provisions	6(c)	14,386	7,200
TOTAL NON-CURRENT LIABILITIES		14,386	7,200
TOTAL LIABILITIES		1,412,614	1,532,824
NET ASSETS		5,048,617	2,993,278
EQUITY			
Reserves	6(d)	4,420,113	2,506,234
Retained earnings		628,504	487,044
TOTAL EQUITY		5,048,617	2,993,278

The accompanying notes form part of these financial statements.

FINANCIALS

Statement of Changes In Equity

	Reserves Incentive Scheme \$	Future Fund \$	Fair Value \$	Retained Earnings \$	Total \$
At 1.1.19	310,318	1,200,813	282,557	390,426	2,184,114
Profit for period	-	-	-	818,208	818,208
Opening balance adjustment for AASB16	-	-	-	(9,044)	(9,044)
Interest on RIS term deposit	10,447	-	-	(10,447)	-
Future Fund Reserve contribution to operations	-	(109,141)	-	109,141	-
Other comprehensive income - Revaluation of Future Fund investments	-	-	811,240	(811,240)	-
At 31.12.19	320,765	1,091,672	1,093,797	487,044	2,993,278
Profit for period	-	-	-	2,055,339	2,055,339
Interest on RIS term deposit	3,924	-	-	(3,924)	-
Returns on Future Fund Investments	-	229,933	-	(229,933)	-
Donations to Future Fund	-	27,000	-	(27,000)	-
Other comprehensive income - Revaluation of Future Fund investments	-	1,653,022	-	(1,653,022)	-
At 31.12.20	324,689	3,001,627	1,093,797	628,504	5,048,617

The accompanying notes form part of these financial statements.

Statement of Cash Flows

	Notes	2020 \$	2019 \$
Cash flows from operating activities			
Receipts from ticket sales and other revenue (GST)		1,942,256	2,334,432
Receipts from grants, sponsorships and donations (GST)		4,213,627	3,854,045
Payments to suppliers and employees (GST)		(5,601,365)	(6,054,116)
Interest received		11,757	19,688
Net cash inflow from operating activities		566,275	154,049
Cash flows from investing activities			
Payment for financial assets		(1,078,569)	-
Dividends received		226,884	187,656
Payments for plant and equipment		(116,596)	(22,052)
Net cash (outflow)/inflow from investing activities		(968,281)	165,604
Cash flows from financing activities			
Payment of principal of lease		(165,243)	(162,212)
Payment of finance costs		(4,993)	-
Net cash outflow from financing activities		(170,236)	(162,212)
Net (decrease)/increase in cash and cash equivalents		(572,242)	157,441
Cash and cash equivalents at the beginning of the financial year		1,899,644	1,742,203
Cash and cash equivalents at the end of the financial year	5(a)	1,327,402	1,899,644

The accompanying notes form part of these financial statements.

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. Significant Transactions and Events in The Current Reporting Year

This financial position and performance of the Company was particularly affected by the following transactions and events during the reporting year:

- COVID-19 lockdown and ongoing audience and travel restrictions
- Increase in share price of Fortescue Metals Group Ltd for 120,000 shares held within the Company's portfolio

2. Critical Accounting Estimates and Judgements

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the application of accounting policies and the reported amounts in the financial statements. Management evaluate estimates and judgements incorporated into the financial statements based on historical knowledge and best available current information. Estimates assume a reasonable expectation of future events and are based on current trends and economic data, obtained both externally and within the Company. Actual results may differ from these estimates. Management continually evaluates its judgements and estimates in relation to assets, liabilities, contingent liabilities, revenue and expenses. Revision to accounting estimates are recognised in the period in which the estimates are revised and in any future periods affected. There are no areas involving a higher degree of judgement or complexity, or areas where estimates and assumptions are significant to the financial statements.

3. Revenue from Contracts with Customers

	2020 \$	2019 \$
Trading activities		
- Box office sales	1,123,516	1,197,240
- Programme sales	-	4,108
- Other production income	10,394	250,991
	1,133,910	1,452,339
Grants and sponsorships		
- Australia Council	661,697	751,277
- Department of Local Government, Sport and Cultural Industries	1,737,774	1,741,287
- Other Federal Government	-	1,331
- LotteryWest	263,191	40,000
- Sponsorship	531,160	705,216
	3,193,822	3,239,111
Other operating activities		
Workshop builds	400,654	232,181
Income of not-for-profit entities		
- Donations to Future Fund	27,000	-
- Donations	340,324	348,856
	367,324	348,856
Sub-total revenue from operating activities	5,095,710	5,272,487

Disaggregation of revenue from contracts with customers

Timing of revenue recognition

	2020 \$	2019 \$
At a point in time		
-Production Revenue	1,133,910	1,452,339
Over time		
-Grant revenue	2,662,662	2,533,895
-Sponsorship revenue	531,161	705,216
-Workshop build revenue	400,654	232,181

Revenue Recognition from Contracts with Customers

(a) Grant Income

The Company's activities are funded by Grants received from the Federal and State Governments. Grants received on condition that specified services are delivered or conditions are fulfilled are considered reciprocal. Such Grants are initially recognised as a liability and revenue is recognised as services are performed or conditions fulfilled over time.

Grant income is accounted for on an accruals basis. Specific purpose grants received in the current year relating to activities to be conducted in subsequent periods are treated as unexpended grants carried forward. They are recognised in the statement of financial performance once they are applied in accordance with the specific purpose of the grants.

(b) Ticket Sales

Revenue on ticket sales is recognised when the related production has taken place. Revenue is recognised at a point in time.

(c) Sponsorships

Where sponsorships are provided in respect of a particular production, activity or period, involving the provision of a future service or meeting certain conditions, such sponsorships are recognised as a liability and recognised as revenue when the services are performed, or the conditions fulfilled. Revenue is recognised over time.

(d) Workshop Builds

Revenue from workshop builds for external parties is recognised over time under the percentage of cost completed unless otherwise specified in the contract.

(e) Donations

Revenue from the receipt of donations is recognised when the Company takes control of the funds.

4. Other Income and Expense Items

(a) Other Income

	2020 \$	2019 \$
Revenue from outside operating activities		
- Interest	11,757	19,688
- Dividends	226,884	199,999
- Government incentives	730,300	-
- Sundry income	30,009	40,451
Total other income	998,950	260,138
(b) Finance Costs		
Loss on disposal of fixed assets	2,527	-
Interest on leases	2,466	7,468
	4,993	7,468

The Company received JobKeeper payments and for May, July, August, September and October 2020, the Cash Flow Boost incentive. The JobKeeper grant is recognised as income in line with AASB1058 Income for Not-for-Profit Entities when the employer is reasonably assured that it will comply with the conditions attaching to it, and the grant will be received. The grant is recognised as a receivable when the associated wage payments are made. Receipt of reimbursement from the ATO reduces the receivable. The Cash Flow Boost incentive is recognised under AASB1058 when cash is received or applied to the Company's integrated taxation account..

5. Financial Assets and Liabilities

	2020 \$	2019 \$
(a) Cash and cash equivalents		
Cash at bank and in hand	1,024,118	1,065,207
Deposits at call	303,284	834,437
	1,327,402	1,899,644

Classification as cash equivalents

For the purposes of the statement of cash flows, cash includes cash on hand and at call deposits with banks or financial institutions, investments in money market instruments maturing within less than three months and net of bank overdrafts.

Reconciliation to cash flow statement

The above figures reconcile to the amount of cash shown in the statement of cash flows at the end of the financial year.

(b) Trade and other receivables

	2020 \$	2019 \$
Trade receivables	799	15,383
Other receivable	71,394	12,343
GST receivable	45,195	47,273
	117,388	74,999

Classification of trade receivables

All debtors are recognised at the amounts receivable as they are due for settlement no more than 120 days from the date of recognition, less any provision for impairment. Refer to Note 8(d)(vi) for further discussion on the determination of impairment losses.

(c) Other assets

	2020	2019
	\$	\$
Accrued Income	68,960	-
Production prepayments	64,120	411,644
General repayment	61,648	56,069
Inventory	6,716	4,109
	<u>201,444</u>	<u>471,822</u>

The value of inventory is calculated on average cost.

(d) Financial assets

	2020	2019
	\$	\$
<i>Non Current</i>		
Amortised Cost Bank Deposit - Reserve Incentive Scheme	324,689	320,765
Equity Investment at fair value through other comprehensive income (FVOCI) - Listed Investments	4,205,669	1,428,084
	<u>4,530,358</u>	<u>1,748,849</u>

The bank deposit invested under the Reserve Incentive Scheme ('RIS'), is in accordance with the RIS agreement between the Company and the funding bodies. These funds are held in escrow until 2nd May 2027 and are subject to the terms of the Reserves Incentive Funding Agreement. RIS Funds have not been used to secure any liabilities of the Company.

The Company's investment in equity securities is classified as an equity investment at fair value through other comprehensive income and is measured at the fair value (quoted market price) at the reporting date. Changes in the fair value are recognised in other comprehensive income and presented in the fair value reserve in equity. Impairment gains or losses are recognised by reclassifying the profits or losses accumulated in the fair value reserve to profit or loss.

The valuation techniques and key assumptions used in measuring the fair value of financial assets measured at FVOCI for 2020 and 2019 are as follows

- Listed equity securities and bonds: Quoted market prices in active markets

Amounts recognised in profit and loss and other comprehensive income

	2020	2019
	\$	\$
Fair value gains recognised in other comprehensive income related to equity investments	1,653,022	811,240
Dividends from equity investments held at FVOCI recognised in profit or loss in other income	226,884	199,999

(e) Trade and other payables

	2020	2019
	\$	\$
Trade Payables	179,020	313,086
Accrued Expenses	146,422	72,616
Payroll liabilities	168,748	78,779
	<u>494,190</u>	<u>464,481</u>

Classification of trade payables

Accounts payable and other payables represent the liability outstanding at the end of the reporting period for goods and services received by the Company during the reporting period which remain unpaid. The balance is recognised as a current liability with the amounts normally paid within 45 days of recognition of the liability.

(f) Income in advance

	2020	2019
	\$	\$
Unexpended grants carried forward	227,399	124,895
Donations	50,000	52,000
Sponsorships	186,667	281,667
Tickets in advance	282,091	180,480
Ticket refunds due to COVID-19	-	206,203
Deferred Income	21,268	-
	<u>767,425</u>	<u>845,245</u>

Ticket refunds were offered to all patrons for shows postponed in 2020 due to COVID-19.

Deferred income relates to income received to be recognised in the next financial year in relation to productions and workshop builds. This is based on invoiced amounts received.

(g) Assets and liabilities related to contracts with customers

The Company has recognised the following assets and liabilities related to contracts with customers:

	2020	2019
	\$	\$
Contract liabilities relating to production revenue	353,991	386,685
Contract liabilities relating to grants	227,399	124,895
Contract liabilities relating to sponsorships	186,667	281,667
Contract liabilities relating to workshop build revenue	21,268	15,043
Total contract liabilities	<u>789,325</u>	<u>808,290</u>
Contract assets relating to workshop build revenue	17,521	-
Total contract assets	<u>17,521</u>	<u>-</u>

6. Non Financial Assets and Liabilities

(a) Property, plant and equipment

	Plant and Equipment	Motor Vehicles	Leasehold	Right of Use Assets	Total
	\$	\$	\$	\$	\$
At 1 Jan 2020					
Cost	636,853	29,644	33,748	516,685	1,216,930
Accumulated Depreciation	424,219	29,642	22,496	409,785	886,142
Net Book Value	212,634	2	11,252	106,900	330,788
At 31 Dec 2020					
Opening Net Book Value	212,634	2	11,252	106,900	330,788
Additions	113,368	-	3,227	60,507	177,102
Disposals	-	-	(6,318)	-	(6,318)
Depreciation	(61,600)	-	1,984	(157,317)	(216,933)
Closing Net Book Value	264,402	2	10,145	10,090	284,639
At 31 Dec 2020					
Cost	750,221	29,644	30,657	577,192	1,387,715
Accumulated Depreciation	485,819	29,642	20,512	567,102	1,103,075
Net Book Value	264,402	2	10,145	10,090	284,639

Each class of property, plant and equipment is carried at cost or fair value as indicated, less, where applicable, accumulated depreciation and impairment losses.

Property, plant and equipment

Plant and equipment are measured on the cost basis and are therefore carried at cost less accumulated depreciation and any accumulated impairment losses. In the event the carrying amount of assets is greater than its estimated recoverable amount, the carrying amount is written down immediately to its estimated recoverable amount and impairment losses are recognised either in profit or loss or as a revaluation decrease if the impairment losses relate to a revalued asset. A formal assessment of recoverable amount is made when impairment indicators are present (refer to Note 8(d)(vi) for details of impairment).

Subsequent costs are included in the asset's carrying amount or recognised as a separate asset, as appropriate, only when it is probable that future economic benefits associated with the item will flow to the Company and the cost of the item can be measured reliably. All other repairs and maintenance are recognised as expenses in profit or loss in the financial period in which they are incurred.

Property, plant and equipment that have been contributed at no cost or for nominal cost are recognised at the fair value of the asset at the date it is acquired.

Depreciation

The depreciable amount of all fixed assets, including buildings and capitalised lease assets, but excluding freehold land, is depreciated on a straight-line basis over the asset's useful life to the entity, commencing from the time the asset is available for use. Leasehold improvements are depreciated

over the shorter of either the unexpired period of the lease or the estimated useful lives of the improvements.

The depreciation rates used for each class of depreciable assets are:

Asset Class	Depreciation rate
Plant & equipment	10% - 33.3%
Motor vehicles	25%
Leasehold improvements	10%

(b) Lease Liabilities

This note provides information for leases where the Company is a lessee.

	2020 \$	2019 \$
Amounts Recognised in Statement of Financial Position		
<i>Right of Use Assets</i>		
Buildings	10,090	106,900
<i>Lease Liabilities</i>		
Current	10,208	112,478
Amounts Recognised in Statement of Profit or Loss and Other Comprehensive Income		
Depreciation	157,317	151,278
Lease interest	2,466	7,6468

The Company's leasing activities and how these are accounted for

The Company leases an office and a workshop. Rental contracts are typically made for fixed periods of 12 months to 5 years but may have extension options.

Contracts may contain both lease and non-lease components. The Company allocates the consideration in the contract to the lease and non-lease components based on their relative stand-alone prices. However, for leases of real estate for which the Company is a lessee, it has elected not to separate lease and non-lease components and instead accounts for these as a single lease component.

Lease terms are negotiated on an individual basis and contain a wide range of different terms and conditions. The lease agreements do not impose any covenants other than the security interests in the leased assets that are held by the lessor. Leased assets may not be used as security for borrowing purposes.

Assets and liabilities arising from a lease are initially measured on a present value basis. Lease liabilities include the net present value of the following lease payments:

- fixed payments (including in-substance fixed payments), less any lease incentives receivable
- variable lease payment that are based on an index or a rate, initially measured using the index or rate as at the commencement date
- amounts expected to be payable by the Company under residual value guarantees
- the exercise price of a purchase option if the Company is reasonably certain to exercise that option, and

- payments of penalties for terminating the lease, if the lease term reflects the Company exercising that option.

Lease payments to be made under reasonably certain extension options are also included in the measurement of the liability.

The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, which is generally the case for leases in the Company, the lessee's incremental borrowing rate is used, being the rate that the individual lessee would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

To determine the incremental borrowing rate, the Company uses recent third-party financing available in the market.

Lease payments are allocated between principal and finance cost. The finance cost is charged to profit or loss over the lease period so as to produce a constant periodic rate of interest on the remaining balance of the liability for each period.

Right-of-use assets are measured at cost comprising the following:

- the amount of the initial measurement of lease liability
- any lease payments made at or before the commencement date less any lease incentives received
- any initial direct costs, and
- restoration costs.

Right-of-use assets are generally depreciated over the shorter of the asset's useful life and the lease term on a straight-line basis. If the Company is reasonably certain to exercise a purchase option, the right-of-use asset is depreciated over the underlying asset's useful life. While the Company revalues its land and buildings that are presented within property, plant and equipment, it has chosen not to do so for the right-of-use buildings held by the Company.

Payments associated with short-term leases of equipment and all leases of low-value assets are recognised on a straight-line basis as an expense in profit or loss. Short-term leases are leases with a lease term of 12 months or less. Low-value assets comprise document management equipment. No variable lease payments identified in current leases.

Extension and termination options are included in leases across the Company. These are used to maximise operational flexibility in terms of managing the assets used in the Company's operations. The majority of extension and termination options held are exercisable only by the Company and not by the respective lessor to optimise lease costs during the contract period, the Company sometimes provides residual value guarantees in relation to equipment leases.

(c) Employee Benefit

	2020 \$	2019 \$
<i>Current</i>		
Provision for annual leave	96,432	75,710
Provision for long service leave	29,973	27,710
	<u>126,405</u>	<u>103,420</u>
<i>Non-current</i>		
Provision for long service leave	<u>14,386</u>	<u>7,200</u>

Short-term employee provisions

Provision is made for the Company's obligation for short-term employee benefits. Short-term employee benefits are benefits (other than termination benefits) that are expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service, including wages, salaries and sick leave. Short-term employee benefits are measured at the (undiscounted) amounts expected to be paid when the obligation is settled.

Other long-term employee provisions

Provision is made for employees' long service leave and annual leave entitlements not expected to be settled wholly within 12 months after the end of the annual reporting period in which the employees render the related service. Other long-term employee benefits are measured at the present value of the expected future payments to be made to employees. Expected future payments incorporate anticipated future wage and salary levels, durations of service and employee departures, and are discounted at rates determined by reference to market yields at the end of the reporting period on government bonds that have maturity dates that approximate the terms of the obligations. Upon the remeasurement of obligations for other long-term employee benefits, the net change in the obligation is recognised in profit or loss as a part of administration expense.

The Company's obligations for long-term employee benefits are presented as non-current employee provisions in its statement of financial position, except where the Company does not have an unconditional right to defer settlement for at least 12 months after the end of the reporting period, in which case the obligations are presented as current provisions.

(d) Reserves

(i) Reserve Incentive Scheme

The Company is party to a tri-partite agreement with the Western Australian Government, through the Department of Local Government, Sport and Cultural Industries, and the Federal Government, through the Major Performing Arts Board of the Australia Council. The agreement provides for the participation in a Reserves Incentive Scheme requiring each party to contribute a maximum of \$86,000 to a reserves fund subject to the Company meeting set performance criteria of the Scheme. In the year ended 31 December 2012 the final payment from the funding bodies under the agreement of \$92,000 was received and the reserve established with the transfer of the Company's contribution from retained earnings.

(ii) Fair Value Reserve

The Fair Value Reserve represents the net change in the fair value of listed investments prior to assets being transferred into the Future Fund.

(iii) Future Fund Reserve

The Future Fund Reserve is a restricted reserve established during the 2017 financial year with initial funds received by way of donation at a major fundraising event. The purpose of the reserve is to build an endowment style fund to ensure the sustainability and ongoing success of the Company. The reserve forms a major part of the Company's long term investment and growth strategy. It is intended that the reserve is set aside from the Company's operations and is used for long term and large scale projects.

Reserves are held in term deposits or managed investment portfolios and are set aside from Company's operations. The aim is to maintain a minimum level of reserves to satisfy the 20% net assets minimum of net expenditure as required by Australian Council for the Arts funding agreement.

7. Notes for Unrecognised Items

(a) Contingent Liabilities And Assets

The Company does not have any contingent assets and liabilities for the financial year ended 31 December 2020 (2019 - \$NIL).

(b) Commitments

The Company does not have any commitments for the financial year ended 31 December 2020 (2019 - \$NIL)

(c) Events Subsequent to Reporting Date

No other matters or circumstances have occurred subsequent to year end that has significantly affected, or may significantly affect, the operations of the Company, the results of those operations or the state of affairs of the Company or economic entity in subsequent financial years.

8. COVID Impact

The directors note that the coronavirus (COVID-19) is unprecedented and as such the company will pay close attention to the development of the situation, and management will continue to consider the potential implications of coronavirus on the activities of all parties.

As the Company's activities principally involves delivering theatre and the current restriction regarding public gatherings require a limit to audience capacities of 75%, all shows for 2021 are planned to a capacity of 75%. The ability for the organisation to sell a higher number of tickets for future shows will be dependent on a change of current restrictions.

The Company have received verbal confirmation from both federal and state governments that government revenue will not change over the next 12 months. The company expects to achieve forecasted results for 2021. The board has provided assurance that the Future Fund Reserve is available to support the 2021 program should this be required with the 2022 program planned to break even.

The directors do not believe the effect of the virus will be detrimental to the continuing going concern of the Company.

9. Notes for Further Details

(a) Related Parties

Details of Key Management Personnel

Key Management Personnel has been taken to comprise the directors and members of the executive management responsible for the day to day financial and operational management of the Company. Details of the directors are set out in the Directors' Report which accompanies these financial statements. The executive management of the Company are set out below:

Danielle Norrish - Executive Director (Resigned 6 April 2020)

Rick Heath - Executive Director (Appointed 20 February 2020)

Clare Watson - Artistic Director

No remuneration has been paid or is payable, or has otherwise been made available to directors by the Company in connection with the management of affairs of the Company. No retirement benefits

have been paid or are payable to any director. There were no loans to directors or director-related entities during the year.

Transactions with related parties

The following transactions occurred during the year with related parties

	2020 \$	2019 \$
Receipts for services		
Red Spear Pty Ltd	1,000	-
Arts Management Pty Ltd	28,500	15,000
Clint Bracknell	11,500	-
Receipt of sponsorship		
KPMG	-	25,000
Fortescue Metal Group Ltd	333,334	-
Rio Tinto	-	424,866
Receipt of donations		
Packer Family Foundation	25,000	-
Dividend/Distribution Income - FMG		
Fortescue Metal Group Ltd	181,724	136,800
Packer & Co Unit Trust	45,158	-
	<u>626,216</u>	<u>601,666</u>
Short-term employee benefits	295,696	269,007
Post-employment benefits	33,346	125,245
	<u>329,042</u>	<u>394,252</u>

(b) Members Guarantee

The Company is limited by guarantee and as such has no share capital. In the event of winding up or dissolution of the Company, the liability of the members of the Company is limited to two dollars.

(c) Remuneration of Auditors

During the year the no fees were paid or payable for services provided by PricewaterhouseCoopers Australia as the auditor of the Company (2019:\$Nil).

(d) Summary of Significant Accounting Policies

(i) Basis of Preparation

These simplified disclosure financial statements have been prepared in accordance with Australian Accounting Standards (AASBs) adopted by the Australian Accounting Standards Board (AASB) and the Australian Charities and Not-for-profits Commission Act 2012.

The Company is a not-for-profit entity for financial reporting purposes under Australian Accounting Standards incorporated and domiciled in Australia. Material accounting policies adopted in the preparation of these financial statements are presented below and have been consistently applied unless stated otherwise.

The financial statements, except for the cash flow information, have been prepared on an accruals basis and are based on historical costs, modified, where applicable, by the measurement at fair value of selected non-current assets, financial assets and financial liabilities. The financial statements are presented in the Australian currency. The amounts presented in the financial statements have been rounded to the nearest dollar.

(ii) New and Amended Accounting Standards Adopted by Company

The Company has applied the following standards and amendments for the first time for their annual reporting period commencing 1 January 2020:

AASB 2018-7 Amendments to Australian Accounting Standards - Definition of Material

The Company also elected to adopt the following standards and amendments early:

AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities

The amendments listed above did not have any impact on the amounts recognised in prior years and are not expected to significantly affect the current or future years.

These are the Company's first general purpose financial statements prepared in accordance with AASB 1060. As permitted by the amended AASB 1053 Application of Tiers of Australian Accounting Standards, the Company has not provided comparative information for those disclosures that it had not previously made in the notes of its general purpose financial statements prepared in accordance with Australian Accounting Standards.

(iii) Income tax

The Company is a non-profit organisation primarily operating for the encouragement of the Arts and is therefore exempt from tax under section 50-45 of the Income Tax Assessment Act 1997.

(iv) Goods and Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except where the amount of GST incurred is not recoverable from the Australian Taxation Office. In these circumstances the GST is recognised as part of the cost of acquisition of the asset or as part of an item of the expense. Receivables and payables in the statement of financial position are shown inclusive of GST.

(v) Fair Value of Assets and Liabilities

The Company measures some of its assets and liabilities at fair value on either a recurring or non-recurring basis, depending on the requirements of the applicable Accounting Standard.

Fair value is the price the Company would receive to sell an asset or would have to pay to transfer a liability in an orderly (i.e. unforced) transaction between independent, knowledgeable and willing market participants at the measurement date.

As fair value is a market-based measure, the closest equivalent observable market pricing information is used to determine fair value. Adjustments to market values may be made having regard to the characteristics of the specific asset or liability. The fair values of assets and liabilities that are not traded in an active market are determined using one or more valuation techniques. These valuation techniques maximise, to the extent possible, the use of observable market data.

To the extent possible, market information is extracted from either the principal market for the asset or liability (i.e. the market with the greatest volume and level of activity for the asset or liability) or, in the absence of such a market, the most advantageous market available to the entity at the end of the reporting period (i.e. the market that maximises the receipts from the sale of the asset or minimises the payments made to transfer the liability, after taking into account transaction costs and transport costs).

For non-financial assets, the fair value measurement also takes into account a market participant's ability to use the asset in its highest and best use or to sell it to another market participant that would use the asset in its highest and best use.

The fair value of liabilities and the entity's own equity instruments (excluding those related to share-based payment arrangements) may be valued, where there is no observable market price in relation to the transfer of such financial instrument, by reference to observable market information where such instruments are held as assets. Where this information is not available, other valuation techniques are adopted and, where significant, are detailed in the respective note to the financial statements.

(vi) Impairment of Assets

At the end of each reporting period, the entity reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have been impaired. If such an indication exists, the recoverable amount of the asset, being the higher of the asset's fair value less costs of disposal and value in use, is compared to the asset's carrying value. Any excess of the asset's carrying amount over its recoverable amount is recognised in profit or loss.

Where the future economic benefits of the asset are not primarily dependent upon the asset's ability to generate net cash inflows and when the entity would, if deprived of the asset, replace its remaining future economic benefits, value in use is determined as the depreciated replacement cost of an asset.

Where it is not possible to estimate the recoverable amount of an individual asset, the entity estimates the recoverable amount of the cash-generating unit to which the asset belongs.

Where an impairment loss on a revalued asset is identified, this is recognised against the revaluation surplus in respect of the same class of asset to the extent that the impairment loss does not exceed the amount in the revaluation surplus for that class of asset.

(vii) Financial Assets

Classification

The Company classifies its financial assets in the following measurement categories:

- those to be measured subsequently at fair value (either through Other Comprehensive Income ('OCI') or through profit or loss), and
- those to be measured at amortised cost.

The classification depends on the entity's business model for managing the financial assets and the contractual terms of the cash flows.

For assets measured at fair value, gains and losses will either be recorded in profit or loss or OCI. For investments in equity instruments that are not held for trading, this will depend on whether the Company has made an irrevocable election at the time of initial recognition to account for the equity investment at fair value through other comprehensive income ('FVOCI').

The Company reclassifies debt investments when and only when its business model for managing those assets changes.

Recognition and derecognition

Regular way purchases and sales of financial assets are recognised on trade date, being the date on which the Company commits to purchase or sell the asset. Financial assets are derecognised when the rights to receive cash flows from the financial assets have expired or have been transferred and the Company has transferred substantially all the risks and rewards of ownership.

Measurement

At initial recognition, the Company measures a financial asset at its fair value plus, in the case of a financial asset not at fair value through profit or loss (FVPL), transaction costs that are directly attributable to the acquisition of the financial asset. Transaction costs of financial assets carried at FVPL are expensed in profit or loss.

Financial assets with embedded derivatives are considered in their entirety when determining whether their cash flows are solely payment of principal and interest.

Debt instruments

Subsequent measurement of debt instruments depends on the Company’s business model for managing the asset and the cash flow characteristics of the asset. There are three measurement categories into which the Company classifies its debt instruments:

- Amortised cost: Assets that are held for collection of contractual cash flows where those cash flows represent solely payments of principal and interest are measured at amortised cost. Interest income from these financial assets is included in finance income using the effective interest rate method. Any gain or loss arising on derecognition is recognised directly in profit or loss and presented in other gains/(losses) together with foreign exchange gains and losses. Impairment losses are presented as separate line item in the statement of profit or loss.
- FVOCI: Assets that are held for collection of contractual cash flows and for selling the financial assets, where the assets’ cash flows represent solely payments of principal and interest, are measured at FVOCI. Movements in the carrying amount are taken through OCI, except for the recognition of impairment gains or losses, interest income and foreign exchange gains and losses which are recognised in profit or loss. When the financial asset is derecognised, the cumulative gain or loss previously recognised in OCI is reclassified from equity to profit or loss and recognised in other gains/(losses). Interest income from these financial assets is included in finance income using the effective interest rate method. Foreign exchange gains and losses are presented in other gains/(losses) and impairment expenses are presented as separate line item in the statement of profit or loss.
- FVPL: Assets that do not meet the criteria for amortised cost or FVOCI are measured at FVPL. A gain or loss on a debt investment that is subsequently measured at FVPL is recognised in profit or loss and presented net within other gains/(losses) in the period in which it arises.

Equity instruments

The Company subsequently measures all equity investments at fair value. Where the Company’s management has elected to present fair value gains and losses on equity investments in OCI, there is no subsequent reclassification of fair value gains and losses to profit or loss following the derecognition of the investment. Dividends from such investments continue to be recognised in profit or loss as other income when the Company’s right to receive payments is established.

Changes in the fair value of financial assets at FVPL are recognised in other gains/(losses) in the statement of profit or loss as applicable. Impairment losses (and reversal of impairment losses) on equity investments measured at FVOCI are not reported separately from other changes in fair value

(viii) Comparatives

Where required by Accounting Standards, comparative figures have been adjusted to conform with changes in presentation for the current financial year.

When the Company retrospectively applies an accounting policy, makes a retrospective restatement or reclassifies items in its financial statements, a third statement of financial position as at the beginning of the preceding period, in addition to the minimum comparative financial statements, must be disclosed.

(ix) Changes in Accounting Policies

No disclosures provided as not relevant for the current reporting period.

(x)New Accounting Standards For Application In Future Periods

The AASB has issued a number of new and amended Accounting Standards that have mandatory application dates for future reporting periods, some of which are relevant to the Company. The directors have decided to early adopt those standards listed in (d)(ii). These standards are not

expected to have a material impact on Company in the current or future reporting periods and on foreseeable future transactions.

ACN 053 092 961

DIRECTORS' DECLARATION

- per section 60.15 of the

Australian Charities and Not-for-profits Commission Regulation 2013

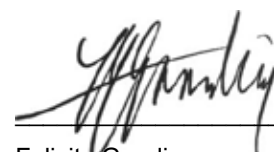
The directors declare that in the directors' opinion:

- The financial statements and notes set out on pages 6 to 25 are in accordance with the Australian Accounting Standards, which includes the Australian Charities and Not-for-profits Commission Act 2012 and other mandatory professional requirements in Australia; and
- Give a true and fair view of the Company's financial position as at 31 December 2020 and of its performance for the financial year ended on that date; and
- there are reasonable grounds to believe that the registered entity is able to pay all of its debts, as and when they become due and payable; and

Signed in accordance with subsection 60.15(2) of the Australian Charities and Not-for-profit Commission Regulation 2013.

This declaration is made in accordance with a resolution of the directors.

On behalf of the Board



Felicity Gooding
Treasurer & Director

Dated this 21 April 2021



Independent auditor's report

To the members of Black Swan State Theatre Company Limited

Our opinion

In our opinion:

The accompanying financial report of Black Swan State Theatre Company Limited (the Company) is in accordance with Division 60 of the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012*, including:

- giving a true and fair view of the Company's financial position as at 31 December 2020 and of its financial performance for the year then ended
- complying with Australian Accounting Standards and Division 60 of the *Australian Charities and Not-for-profits Commission Regulation 2013*.

What we have audited

The financial report comprises:

- the statement of financial position as at 31 December 2020
- the statement of changes in equity for the year then ended
- the statement of cash flows for the year then ended
- the statement of profit or loss and other comprehensive income for the year then ended
- the notes to the financial statements, which include significant accounting policies and other explanatory information
- the directors' declaration.

Basis for opinion

We conducted our audit in accordance with Australian Auditing Standards. Our responsibilities under those standards are further described in the *Auditor's responsibilities for the audit of the financial report* section of our report.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Independence

We are independent of the Company in accordance with the ethical requirements of the Accounting Professional & Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) that are relevant to our audit of the financial report in Australia. We have also fulfilled our other ethical responsibilities in accordance with the Code.

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Other information

The directors are responsible for the other information. The other information comprises the information included in the Directors' Report for the year ended 31 December 2020, but does not include the financial report and our auditor's report thereon.

Our opinion on the financial report does not cover the other information and accordingly we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial report, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial report or our knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work we have performed on the other information that we obtained prior to the date of this auditor's report, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Responsibilities of the directors for the financial report

The directors of the Company are responsible for the preparation of the financial report that gives a true and fair view in accordance with Australian Accounting Standards and the *Australian Charities and Not-for-profits Commission (ACNC) Act 2012* and for such internal control as the directors determine is necessary to enable the preparation of the financial report that gives a true and fair view and is free from material misstatement, whether due to fraud or error.

In preparing the financial report, the directors are responsible for assessing the ability of the Company to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the directors either intend to liquidate the Company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial report

Our objectives are to obtain reasonable assurance about whether the financial report as a whole is free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial report.



A further description of our responsibilities for the audit of the financial report is located at the Auditing and Assurance Standards Board website at: http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf. This description forms part of our auditor's report.

PricewaterhouseCoopers

Amanda Williams
Partner

Perth
21 April 2021